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THE GUIDE TO READING

EDITED BY
DR. LYMAN ABBOTT,
ASA DON DICKINSON
AND OTHERS

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BOOKS FOR STUDY AND READING

By LYMAN ABBOTT

BOOKS FOR STUDY AND READING

By LYMAN ABBOTT

There are three services which books may render in the home: they may be ornaments, tools, or friends.

I was told a few years ago the following story which is worth retelling as an illustration of the use of books as ornaments. A millionaire who had one house in the city, one in the mountains, and one in the South, wished to build a fourth house on the seashore. A house ought to have a library. Therefore this new house was to have a library. When the house was finished he found the library shelves had been made so shallow that they would not take books of an ordinary size. His architect proposed to change the bookshelves. The millionaire did not wish the change made, but told his architect to buy fine bindings of classical books and glue them into the shelves. The architect on making inquiries discovered that the bindings would cost more than slightly shop-worn editions of the books themselves. So the books were bought, cut in two from top to bottom about in the mid-

dle, one half thrown away, and the other half so placed upon the shelves that the handsome backs presented the same appearance they would have presented if the entire book had been there. Then the glass doors were locked, the key to the glass doors lost, and sofas and chairs and tables put against them. Thus the millionaire has his library furnished with handsome bindings and these I may add are quite adequate for all the use which he wishes to make of them.

This is a rather extreme case of the use of books as ornaments, but it illustrates in a bizarre way what is a not uncommon use. There is this to be said for that illiterate millionaire: well-bound books are excellent ornaments. No decoration with wall paper or fresco can make a parlor as attractive as it can be made with low bookshelves filled with works of standard authors and leaving room above for statuary, or pictures, or the inexpensive decorations of flowers picked from one's own garden. I am inclined to think that the most attractive parlor I have ever visited is that of a bookish friend whose walls are thus furnished with what not only delights the eye, but silently invites the mind to an inspiring companionship.

More important practically than their use as ornaments is the use of books as tools. Every professional man needs his special tools—the

lawyer his law books, the doctor his medical books, the minister his theological treatises and his Biblical helps. I can always tell when I go into a clergyman's study by looking at his books whether he is living in the Twentieth Century or in the Eighteenth. Tools do not make the man, but they make his work and so show what the man is.

Every home ought to have some books that are tools and the children should be taught how to use them. There should be at least an atlas, a dictionary, and an encyclopædia. If in the evening when the family talk about the war in the Balkans the father gets out the atlas and the children look to see where Roumania and Bulgaria and Greece and Constantinople and the Dardanelles are on the map, they will learn more of real geography in half an hour than they will learn in a week of school study concerning countries in which they have no interest. When there is reading aloud in the family circle, if every unfamiliar word is looked up in a dictionary, which should always lie easily accessible upon the table, they will get unconsciously a widening of their vocabulary and a knowledge of the use of English which will be an invaluable supplement to the work of their teacher of English in the school. As to cyclopædias they are of all sizes from the little six-volumed cy-

clopædia in the Everyman's Library to the twenty-nine volumed Encyclopædia Britannica, and from the general cyclopædia with more or less full information on every conceivable topic to the more distinctive family cyclopædia which covers the life of the household. Where there are children in the family the cyclopædia which covers the field they are most apt to be interested in—is the best one to begin with. After they have learned to go to it for information which they want, they will desire a more general cyclopædia because their wants have increased and broadened.

So much for books as ornaments and as tools. Certainly not less important, if comparisons can be made I am inclined to say more important, is their usefulness as friends.

In Smith College this distinction is marked by the College authorities in an interesting and valuable manner. In the library building there is a room for study. It is furnished with a number of plain oak or walnut tables and with chairs which do not invite to repose. There are librarians present to get from the stacks the special books which the student needs. The room is barren of ornament. Each student is hard at work examining, comparing, collating. She is to be called on to-morrow in class to tell what she has learned, or next week to hand in a thesis,

the product of her study. All eyes are intent upon the allotted task; no one looks up to see you when you enter. In the same building is another room which I will call The Lounge, though I think it bears a different name. The books are upon shelves around the wall and all are within easy reach. Many of them are fine editions. A wood fire is burning in the great fireplace. The room is furnished with sofas and easy chairs. No one is at work. No one is talking. No! but they are listening—listening to authors whose voices have long since been silent in death.

In every home there ought to be books that are friends. In every day, at least in every week, there ought to be some time which can be spent in cultivating their friendship. This is reading, and reading is very different from study.

The student has been at work all the morning with his tools. He has been studying a question of Constitutional Law: What are the powers of the President of the United States? He has examined the Constitution; then Willoughby or Watson on the Constitution; then he turns to the Federalist; then perhaps to the Constitutional debates, or to the histories, such as Von Holst's Constitutional History of the United States, or to treatises, such as Bryce's American Commonwealth. He compares the different

opinions, weighs them, deliberates, endeavors to reach a decision. Wearied with his morning pursuit of truth through a maze of conflicting theories, he puts his tools by and goes to dinner. In the evening he sits down in the same library for an hour with his friends. He selects his friend according to his mood. Macaulay carries him back across the centuries and he lives for an hour with The Puritans or with Dr. Samuel Johnson. Carlyle carries him unharmed for an hour through the exciting scenes of the French Revolution; or he chuckles over the caustic humor of Thackeray's semi-caricatures of English snobs. With Jonathan Swift as a guide he travels with Gulliver into no-man's land and visits Lilliput or Brobdingnag; or Oliver Goldsmith enables him to forget the strenuous life of America by taking him to "The Deserted Village." He joins Charles Lamb's friends, listens to the prose-poet's reveries on Dream Children, then closes his eyes and falls into a reverie of his own childhood days; or he spends an hour with Tennyson, charmed by his always musical but not often virile verse, or with Browning, inspired by his always virile but often rugged verse, or with Milton or Dante, and forgets this world altogether, with its problems and perplexities, conveyed to another realm by these spiritual guides; or he turns to the autobiography of one

of the great men of the past, telling of his achievements, revealing his doubts and difficulties, his self-conflicts and self-victories, and so inspiring the reader to make his own life sublime. Or one of the great scientists may interpret to him the wonders of nature and thrill him with the achievements of man in solving some of the riddles of the universe and winning successive mastery over its splendid forces.

It is true that no dead thing is equal to a living person. The one afternoon I spent in John G. Whittier's home, the one dinner I took with Professor Tyndall in his London home, the one half hour which Herbert Spencer gave to me at his Club, mean more to me than any equal time spent in reading the writings of either one of them. These occasions of personal fellowship abide in the memory as long as life lasts. This I say with emphasis that what I say next may not be misunderstood—that there is one respect in which the book is the best of possible friends. You do not need to decide beforehand what friend you will invite to spend the evening with you. When supper is over and you sit down by the evening lamp for your hour of companionship, you give your invitation according to your inclination at the time. And if you have made a mistake, and the friend you have invited is not the one you want to talk to, you can "shut him

up" and not hurt his feelings. Remarkable is the friend who speaks only when you want to listen and can keep silence when you want silence. Who is there who has not been sometimes bored by a good friend who went on talking when you wanted to reflect on what he had already said? Who is there who has not had his patience well nigh exhausted at times by a friend whose enthusiasm for his theme appeared to be quite inexhaustible? A book never bores you because you can always lay it down before it becomes a bore.

Most families can do with a few books that are tools. In these days in which there is a library in almost every village, the family that has an atlas, a dictionary, and a cyclopædia can look to the public library for such other tools as are necessary. And we can depend on the library or the book club for books that are mere acquaintances—the current book about current events, the books that are read to-day and forgotten to-morrow, leaving only a residuum in our memory, the book that, once read, we never expect to read again. In my own home this current literature is either borrowed and returned or, if purchased, as soon as it has been used is passed along to neighbors or to the village library. Its room is better than its company on my over-crowded book shelves.

But books that are friends ought to abide in the home. The very form of the book grows familiar; a different edition, even a different copy, does not quite serve the same friendly purpose. If the reader is wise he talks to his friend as well as listens to him and adds in pencil notes, in the margin or on the back pages of the book, his own reflections. I take up these books marked with the indications of my conversation with my friend and in these pencilled memoranda find an added value. Sometimes the mark emphasizes an agreement between my friend and me, sometimes it emphasizes a disagreement, and sometimes it indicates the progress in thought I have made since last we met. A wisely marked book is sometimes doubled in value by the marking.

Before I bring this essay to a close, already lengthened beyond my predetermined limits, I venture to add four rules which may be of value at least to the casual reader.

For reading, select the book which suits your inclination. In study it is wise to make your will command your mind and go on with your task however unattractive it may prove to you. You may be a Hamiltonian, and Jefferson's views of the Constitution may repel you, or even bore you. No matter. Go on. Scholarship requires persistence in study of matter that re-

pels or even bores the student. You may be a devout believer and Herbert Spencer repellent. Nevertheless, if you are studying you may need to master Herbert Spencer. But if you are reading, read what interests you. If Scott does not interest you and Dickens does, drop Scott and read Dickens. You need not be any one's enemy; but you need not be a friend with everybody. This is as true of books as of persons. For friendship some agreement in temperament is quite essential.

Henry Ward Beecher's application of this principle struck me as interesting and unique. He did a great deal of his reading on the train in his lecture tours. His invariable companion was a black bag and the black bag always contained some books. As I am writing from recollection of a conversation with him some sixty years ago my statement may lack in accuracy of detail, but not, I think, in essential veracity. He selected in the beginning of the year some four departments of reading, such as Poetry, History, Philosophy, Fiction, and in each department a specific course, such as Greek Poetry, Macaulay's History, Spencer's Philosophy, Scott's Novels. Then he read according to his mood, but generally in the selected course: if poetry, the Greek poets; if history, Macaulay; if philosophy, Spencer; if fiction, Scott. This gave at

once liberty to his mood and unity to his reading.

One may read either for acquisition or for inspiration. A gentleman who has acquired a national reputation as a popular lecturer and preacher, formed the habit, when in college, of always subjecting himself to a recitation in all his serious reading. After finishing a chapter he would close the book and see how much of what he had read he could recall. One consequence is the development of a quite marvelous memory, the results of which are seen in frequent and felicitous references in his public speaking to literature both ancient and modern.

He who reads for inspiration pursues a different course. If as he reads, a thought expressed by his author starts a train of thought in his own mind, he lays down his book and follows his thought wherever it may lead him. He endeavors to remember, not the thought which the author has recorded, but the unrecorded thought which the author has stimulated in his own mind. Reading is to him not an acquisition but a ferment. I imagine from my acquaintance with Phillips Brooks and with his writings that this was his method.

I have a friend who says that he prefers to select his authors for himself, not to have them selected for him. But he has money with which

to buy the books he wants, a room in which to put them, and the broad culture which enables him to make a wise selection. Most of us lack one at least of these qualifications: the money, the space, or the knowledge. For most of us a library for the home, selected as this Pocket Library has been, has three great advantages: the cost is not prohibitive; the space can easily be made in our home for the books; and the selection is more wisely made than any we could make for ourselves. For myself I should be very glad to have the editors of this series come into my library, which is fairly large but sadly needs weeding out, give me a literary appraisal of my books, and tell me what volumes in their respective departments they think I could best dispense with to make room for their betters, and what their betters would be.

To these considerations, in favor of such a home library as this, may be added the fact that the books are of such a size that one can easily put a volume in his pocket when he is going on a train or in a trolley car. For busy men and women often the only time for reading is the time which too many of us are apt to waste in doing nothing.

Perhaps the highest use of good books is their use as friends. Such a wisely selected group of friends as this library furnishes is an invaluable

addition to any home which receives it and knows how to make wise use of it. I am glad to have the privilege of introducing it and hope that this introduction may add to the number of homes in which it will find a welcome.

ON BOOKS AND READING

ON BOOKS AND READING

If everybody could read all of the books that have ever been published and still have time left over to lead a normal life devoted to other interests, there would be little need for universities, pocket or otherwise. But as matters stand there are so many books being published that if a man set out to keep up with the ones that are coming off the presses now, disregarding the past completely, he would have to read some twenty-odd volumes a day without stopping for Sundays. If he disregarded the present and turned to the past, he would be faced with quite as bewildering an array. The big signposts—names like Shelley and Keats and Dickens and Thackeray—are by themselves no great help, for Shelley wrote a good deal of rather bad poetry and so did Keats, and Dickens wrote much that is not so good as the rest and so did Thackeray.

If you have ever tried to select the ten volumes that you would take with you if you were going to be wrecked on a desert island (and if you have not, do it now) you know already

something of the difficulties which pile up in front of the editors of a set of volumes like the Pocket University. The books that you would take this year are not the ones that you would have taken last year nor the ones that you would take next year, nor the year after, nor five years from now in either direction, backward or forward; and they would not be the same if you were to be there ten years that they would if you were to be there only ten months. "It would take me so long to choose," says one very pert reader, "that I should miss the boat and not get wrecked."

This very immensity of the field of literature which makes it necessary for the untrained reader to turn for guidance to scholars like Dr. Van Dyke is one of its main delights, for it is not possible ever to exhaust it or, with proper direction, ever to become bored. It is a field so rich and vast that while one travels along from delight to delight he goes also with the chance of finding something gloriously new—something that opens up a whole new world, and though it happens a thousand times it is as wonderful the thousandth time as it was the first. Keats has described the sensation, and this, by the way, is one of the most blessed uses of poets—to set down in wingéd words the things the rest of us think and feel but cannot say. The book that did it

for him (or one of the books, for Keats was a great reader and it must have happened to him several times) was a translation of Homer made by an Elizabethan poet, George Chapman, who was enough of a person in his day for Shakespeare to speak of him as a rival. Chapman died nearly two hundred years before Keats was born, so that the book, even in this translation, was old when Keats got it, but when the perfect reader and the perfect book come together the limits of time and space vanish. "The old is new and the new is old . . . beauty is beyond the touch of time."

Says Keats:

> "Then I felt like some watcher of the skies
> When a new planet swims into his ken;
> Or like stout Cortez when with eagle eyes
> He stared at the Pacific—and all his men
> Look'd at each other with a wild surmise—
> Silent, upon a peak in Darien."

This brings us to another parenthetical observation about poetry, or, for that matter, about literature. Its object is not to instruct, though it may do so. If Keats had been writing his sonnet as an exercise in history, his mark, we are afraid, would have been below passing, for he gives Cortez credit for doing what Balboa did. But the feeling is the same, regardless of the

name, and the sonnet is none the less great because of its blemish.

Different books bring this feeling of discovery and exaltation to different readers. Wordsworth, for instance, did it for John Stuart Mill. "At the age of twenty-one," we quote from John Macy's account, "precociously far advanced in his study of economics and philosophy, he found himself dejected and with no clear outlook upon life. He had often heard of the uplifting power of poetry, and read the whole of Byron, but Byron did him no good. He took up Wordsworth's poem 'from curiosity, with no expectation of mental relief. I found myself at once better and happier as I came under their influence.' The reading of Wordsworth was the immediate occasion, though not the sole cause, of a complete change in his way of thinking, and his new way of thinking led him into life-long associations with other great men."

Wordsworth did in a measure the same thing for the late Walter Hines Page, bringing to him, among other friends, Sir Edward Grey. "I could never mention a book that I liked that Mr. Page had not read and liked too," Sir Edward Grey once remarked to Mr. Page's biographer, Burton J. Hendrick, and Mr. Hendrick speaks especially of the enthusiasm of both men for Wordsworth's poetry. Keats is another

poet of whom Mr. Page spoke with gratitude. "Golf and poets are fine medicine," he wrote in a letter to his son during the blackest days of the war. "I read Keats the other day with entire forgetfulness of the guns."

Not always is it a poet who lifts the reader to a peak in Darien, and most of us are not Keats nor John Stuart Mill nor Walter Hines Page after we get there. But that does not make our own experiences with books any the less profound or any the less important. One member in the Fellowship of Keats or in the Fellowship of Wordsworth is in as good standing as another, and if the Fellowship belongs to Longfellow or Burns it does not matter. The sense of brotherhood is much the same.

It seems strange to those who read to think that thousands have never felt the intense delight which they have in reading and in sharing the books that they have enjoyed. Out of the 82,700,000 in the United States, ten years of age and over, there are 4,900,000 who can neither read nor write, to whom all books are as nothing. (We often wonder what they do with their time.) Out of the 77,800,000 left there are—we cannot be sure how many thousand—to whom the world of books is as deep a blankness as the world of music is to some others. "I ain't cultured up in music," said such a one

after she had spent an evening listening to a Josef Hoffman concert. "If he's struck a tune yet I ain't heard it." Thousands—no, the millions —that are left are the book-lovers, all of them "cultured up" in varying degrees, not one of them "cultured all the way up." It would take several life times for any one to be that. For culture, like mercy and truth and justice, is infinite.

It takes a certain amount of training for most people to appreciate books just as it takes a certain amount of training for most of them to appreciate music. One has to hear an opera three times before one knows it and one has to handle good books, say the classics, (odious term smelling of dust and chalk and the school room, but there is none to take its place) for a while to get the feel of them before one is at home with them. This feeling of familiarity or at-homeness is essential to the proper enjoyment of a book. Literature interprets life, but it has to interpret it in terms that the reader can understand. In other words, it has to touch the reader's own experience.

Dr. C. Alphonso Smith in his preface to his autobiography of O. Henry gives an interesting example of the way it works out. Keats probably would have meant nothing to this man, but the great short story writer did as much for him as Keats has done for some others.

"Travelling a few years ago through a Middle Western State, during an intolerable drought," writes Dr. Smith, "I fell into conversation with a man the burden of whose speech was, 'I've made my pile and now I'm going away to live.' He was plainly an unlettered man but by no means ignorant. He talked interestingly, because genuinely, until he put the usual question: 'What line of goods do you carry?' When I had to admit my unappealing profession his manner of speech became at once formal and distant. 'Professor,' he said, after a painful pause, 'Emerson is a very elegant writer, don't you think so?' I agreed, and also agreed, after another longer and more painful pause, that Prescott was a very elegant writer. These two names plus 'elegant' seemed to exhaust his available supply of literary allusion. 'Did you ever read O. Henry?' I asked. At the mention of the name his manner changed instantly and his eyes moistened. Leaning far over he said: 'Professor, that literature, *that's literature, that's* REAL *literature*.' He was himself again now. The mask of affectation had fallen away, and the appreciation and knowledge of O. Henry's work that he displayed, the affection for the man that he expressed, the grateful indebtedness that he was proud to acknowledge for a kindlier and more intelligent sympathy

with his fellowmen showed plainly that O. Henry was the only writer who had ever revealed the man's better nature to himself."

The reason that little boys love the Nick Carter stories (and this is not as far a jump from great poetry and great prose as it seems, as you will discover if you read to the end of the paragraph) is because they can see themselves in their hero, and the reason they hate so many of the books they are told to read is because they are too remote from what they know about life and from what they hope life is going to be like when they get out where they can see more of it. In one of his most engaging books "A Plea for Old Cap Collier" (and the work of Old Cap Collier, if you have never heard of it, belongs on the shelf with "Tombstone Dick," "Redtop Rube," "The Desperate Dozen," "Arizona Joe," and "Old Grizzly Adams, the Bear Tamer") Irvin S. Cobb makes a plea for the dime novel or the *nickul library*. If I had a boy (we paraphrase Mr. Cobb) about twelve or fourteen years old, I would give him the best of the collected works of Nick Carter and Cap Collier and Nick Carter, Jr., and Frank Reade, and I would buy a certain paper-backed volume dealing with the life of the James boys—not Henry and William, but Jesse and Frank— and I would confer the whole lot of them upon that

offspring of mine and I would say to him: "'Here, my son, is something for you; a rare and precious gift. Read these volumes openly. Never mind the crude style in which most of them are written. . . . Read them for the thrills that are in them. Read them, remembering that if this country had not had a pioneer breed of Buckskin Sams and Deadwood Dicks we should have had no native school of dime novelists. Read them for their brisk and stirring movement; for the spirit of outdoor adventure and life which crowds them; for their swift but logical processions of sequences; for the phases of pioneer Americanism they rawly but graphically portray, and for their moral values. Read them along with your Coopers and your Ivanhoe and your Mayne Reids. Read them through, and perhaps some day, if fortune is kinder to you than ever it was to your father, with a background behind you and a vision before you, you may be inspired to sit down and write a dime novel of your own almost good enough to be worthy of mention in the same breath with the two greatest adventure stories—dollar-sized dime novels is what they really are—that ever were written; written, both of them, by sure-enough writing men, who, I'm sure, must have based their moods and their modes upon the memories of the dime novels which they, they

in their turn, read when they were boys of your age.

"'I refer, my son, to a book called Huckleberry Finn, and to a book called Treasure Island.'"

We have heard it said, and always, curiously enough, by those who have spent their own lives among good books and are therefore in no position to judge, that it is better to read bad books than to read no books at all because it gets one into the habit of reading—which is about as sensible as to say that a bad marriage is better than no marriage at all because it gets one into the habit of marrying. Mr. Cobb's plea does not contradict this. Most of it is devoted to proving that the old-fashioned dime novel (please note "old-fashioned") was an excellent book of its kind for the purpose it served.

To get the best out of books one should begin to read early, but it is just as well to keep in mind this other fact, which is no less true, that "no matter where you are going you have to start from where you are."

Some of the books by which a reader develops, and an intelligent reader is always developing, he outgrows. Other books are eternal in their interest. "I know there are persons," says John Macy, "who pretend that the sentimentality of Dickens destroys their interest in

him. I once took a course with an over-refined, imperfectly educated college professor of literature who advised me that in time I should outgrow my liking for Dickens. It was only his way of recommending to me a kind of fiction I had not learned to like. In time I did learn to like it but I did not outgrow Dickens."

But, nevertheless, certain people do outgrow certain books. Macy did not out grow Dickens but his teacher did. Every book ought to prepare the way for another book, and if the first one loses its usefulness it makes no difference. A man is not reproached for going back on the friends that helped him—if the friends were books, and it is true that there are some books, like Cooper's novels, to give one of the most frequently cited instances, which should be read before one becomes too critical. Mark Twain in an amusing essay has pointed out the defects which make Cooper a youngster's rather than an adult's author.

"He saw nearly all things," according to Mark, in a moment of exasperation caused by the unconsidered academic praise which had been heaped upon the author of the *Leatherstocking Tales,* "as through a glass eye, darkly. . . . In the *Deerslayer* tale Cooper has a stream which is fifty feet wide where it flows out of a lake; it presently narrows to twenty as it

meanders along for no given reason, and yet when a stream acts like that it ought to be required to explain itself. Fourteen pages later the width of the brook's outlet from the lake has suddenly shrunk thirty feet and become 'the narrowest part of the stream.' This shrinkage is not accounted for. The stream has a bend in it, a sure indication that it has alluvial banks and cuts them; yet these bends are only thirty and fifty feet long. If Cooper had been a nice and punctilious observer he would have noticed that the bends were oftener nine hundred feet long than short of it.

"Cooper made the exit of that stream fifty feet wide, in the first place, for no particular reason; in the second place, he narrowed it to less than twenty to accommodate some Indians. He bends a 'sapling' to the form of an arch over this narrow passage, and conceals six Indians in its foliage. They are 'layin' for a settler's scow or ark which is coming up the stream on its way to the lake; it is being hauled against the stiff current by a rope whose stationary end is anchored in the lake; its rate of progress cannot be more than a mile an hour. Cooper describes the ark, but pretty obscurely. In the matter of dimensions 'it was little more than a modern canal boat.' Let us guess then, that it was about one hundred and forty feet long. It

was 'of greater breadth than common.' Let us guess then, that it was about sixteen feet wide. This leviathan had been prowling down bends which were but a third as long as itself and scraping between banks where it had only two feet of space to spare on each side. We cannot too much admire this miracle."

This is an extreme example, and Mark Twain's professional pride as an ex-river-boat man as well as his pride as an author was touched. Most readers would have been so interested in the Indians that they would have paid no attention to the stream. The story's the thing. And the usual experience with the books that make up the best of the world's literature is that which Mr. Benét describes in a poem called "Books et Veritas":

"When I was a sprig and my standards were low
Uncritical, unautocratic,
I used to exult in Jack London and Poe,
Which I read in bed, bathroom, and attic.
Alas, that's the truth of my terrible youth.
Such the books I thought away above par.
Gee, I thought they were great, in my juvenile state. . . .
And I still am convinced that they are."

Every book leads, if you let it have its way, to another book. "The best guide to books is a

book itself," says Dr. Maurice Francis Egan in his "Confessions of a Booklover." "It clasps hands with a thousand other books." If you doubt it, take, for example, the first selection from Macaulay in Volume II, "The Task of the Modern Historian," an essay so short that it covers scarcely nineteen pages; and yet if you were to follow every trail indicated in it you would find almost a life time of reading spread out before you. It was written a hundred years ago when Macaulay himself was the modern historian, but it switches us at once to our modern historians, Philip Guedalla, Lytton Strachey, Albert Beveridge, H. G. Wells, Hendrick Van Loon, and others. Philip Guedalla links himself with that other brilliant member of his own race, Benjamin D'Israeli, who made himself so conspicuous a figure in English politics in the nineteenth century, Lytton Strachey connects with all other biographers of Queen Victoria and with all other "Eminent Victorians," Beveridge's "Life of Marshall" sends one back to early American history, to memoirs of Burr and Jefferson, Adams and Hamilton, Wells carries one along for a while through other books of his own and then tosses him off into philosophy, or, if one stops with the "Outline of History" or with "The Story of Mankind" by Van Loon he will find in the books to which these two vol-

umes point the way enough reading to keep him busy for something like four score years or more.

The paths which a book opens depend, of course, upon the reader. To a scholarly person Macaulay might link himself with the members of his own generation rather than ours, to an historian he might connect with Hume and Gibbon, and to the general reader he will do whatever the reader is ready to have him do.

The first historian Macaulay mentions is not a modern but an ancient, the father of them all, the author of the first outline of history that was ever written, Herodotus. Herodotus may lead simply to the other outlines—the trails in bookland cross and recross, and for every thousand paths leading away from a good book there are a thousand more leading back to it—or he may unlock the door to the literature of Greece or to that of Egypt, old Egypt or modern, whichever the reader prefers. The book that sent this particular reader to Herodotus was a modern novel, "The Spartan," by Caroline Dale Snedeker, which tells the story of Aristodemos, the only survivor of the three hundred who were with Leonidas at Thermopylæ. Mrs. Snedeker's story was inspired by the three or four short paragraphs in which Herodotus gives an account of the conflict at Thermopylæ and of the

later conflict at Platæa when the Spartan redeemed the disgrace which had fallen upon him because his people thought that he had deserted. This took us—but there is no use going on, for there is no stopping place. This is enough to indicate that the key to all literature and all history may lie in the life and work of a single man. The Pocket University consists of twenty-two volumes. With each one of them "clasping hands with a thousand other books" it contains 22,000 volumes. This means that it gives you 22,000 chances of finding a gate that will lead you into an enchanted land.

Since books contain a record of all man's thoughts since he first learned to set them down it would seem at first as if a terrific lot of thinking had been done, but this is not true. Out of the millions of books there are only a few thousand that are important; and the object of schools and universities and reading guides and book reviews is to sift the important ones from the others and classify them so that busy people can get at them with as little waste of time as possible. One can feel fairly secure with Macaulay as a guide or with the author of any other great book or with any person of taste and wide experience in reading. Such are the men who made the selections for the Pocket University, all of them men whose many, many years

spent among the books that make up our literature (for it is literature as distinct from science and other branches of writing with which we are concerned), with special years spent upon some special group of books that has made them experts in judging what is good and what is bad.

It is a wonderful profession, that of book guide, if we are to believe Mr. Mifflin, Christopher Morley's prince of booksellers, proprietor of "The Haunted Bookshop." "Certainly," he says, "running a second-hand bookstore (this is the vantage point from which he works) is a pretty humble calling, but I've mixed a grain of glory with it, in my own imagination at any rate. You see, books contain the thoughts and dreams of men, their hopes and strivings and all their immortal parts. It's in books that most of us learn how splendidly worth while life is. . . . Books are the immortality of the race, the father and mother of most that is worth while cherishing in our hearts. To spread good books about, to sow them on fertile minds, to propagate understanding and a carefulness of life and beauty, isn't that a high enough mission for a man? . . .

"Long ago I fell back on books as the only permanent consolers. They are the one stainless and unimpeachable achievement of the human

race. It saddens me to think that I shall have to die with thousands of books unread that would have given me an unblemished happiness. I will tell you a secret. I have never read *King Lear,* and have purposely refrained from doing so. If I were ever very ill I would only need to say to myself 'You can't die yet, you haven't read *Lear.*' That would bring me around. I know it would."

"Living in a bookshop (we select again at random from 'The Haunted Bookshop') is like living in a warehouse of explosives. Those shelves are ranked with the most furious combustibles in the world—the brains of men. I can spend a rainy afternoon reading, and my mind works itself up to such a passion and anxiety over mortal problems as almost unmans me. It is terribly nerveracking. Surround a man with Carlyle, Emerson, Thoreau, Chesterton, Shaw, Nietszche, and George Ade—would you wonder at his getting excited? What would happen to a cat if she had to live in a room tapestried with catnip? She would go crazy!"

But Mr. Mifflin is no dogmatist when it comes to classifying good books. "There is no such thing, abstractly, as a 'good book,'" in his opinion. "A book is good only when it meets some human hunger or refutes some human error. A book that is good for me would very

likely be punk for you." If your mind needs phosphorus Mr. Mifflin recommends one thing, if it needs a whiff of "strong air, blue and cleansing, from hilltops and primrose valleys" he recommends something else, and if it needs a tonic of iron and wine he has something else still to recommend. ". . . There is no man," this is a firm conviction of Mr. Mifflin's, "so grateful as the man to whom you have given just the book his soul needed. . . ."

We know a young lady—this is *apropos* of "good" books wherein we are no more of a dogmatist than Mr. Mifflin—who says that the way she tells whether a poem she has read once and thinks is great is really great or not is to read it over the second time, and if her knees tingle as much then as they did at first she is sure. It is an infallible test. Here is another. Hugo Alfven, the Swedish composer, says that to him "reading Selma Lagerlöf is like sitting in the dusk of a Spanish cathedral . . . afterward one does not know whether what he has seen is dream or reality, but certainly he has been on holy ground." If a book or a poem or a story or anything else that is written gives you this feeling, never mind what anybody else says about it, it is good, and it is not necessary to have a "guide" to tell you so.

The number of books that one has is not im-

portant. One of the most frightful libraries we know is a big one, and one of the most charming consisted of a single book. The book (we shall take the second library first) belonged to a little German girl who worked out West in a Quarryman's Hotel. O. Henry tells the story in "A Chaparral Prince," and this is the way he describes the little girl the night after her library was taken away from her:

The day's work was over. "Heavy odours of stewed meat, hot grease, and cheap coffee hung like a depressing fog about the house.

"Lena lit the stump of a candle and sat limply upon her wooden chair. She was eleven years old, thin and ill-nourished. Her back and limbs were sore and aching. But the ache in her heart made the biggest trouble. The last straw had been added to the burden upon her small shoulders. They had taken away Grimm. Always, at night, however tired she might be, she had turned to Grimm for comfort and hope. Each time had Grimm whispered to her that the prince or the fairy would come and deliver her out of the wicked enchantment. Every night she had taken fresh courage and strength from Grimm.

"To whatever tale she read she found an analogy in her own condition. The woodcutter's lost child, the unhappy goose girl, the persecuted

step-daughter, the little maiden imprisoned in the witch's hut—all these were but transparent disguises for Lena, the overworked kitchen-maid of the Quarryman's Hotel. And always when the extremity was direst came the good fairy or the gallant prince to the rescue.

"So, here in the ogre's castle, enslaved by a wicked spell, Lena had leaned upon Grimm and waited, longing for the powers of goodness to prevail. But on the day before Mrs. Maloney had found the book in her room and had carried it away, declaring sharply that it would not do for servants to read at night: they lost sleep and did not work briskly the next day. Can anyone only eleven years old, living away from one's mama, and never having any time to play, live entirely deprived of Grimm? Just try it once and you will see what a difficult thing it is."

Leona decided that it was too difficult for her —but that has nothing to do with the other library, the frightful one. It is described in "Vera" by "Elizabeth." Wemyss, who owned it, had brought his second wife, Lucy, back to his home where he had lived with his first wife, Vera. They were in the room which contained the library.

"The other end was filled with bookshelves from floor to ceiling, and the books, in neat rows and uniform editions, were packed so tightly in

the shelves that no one but an unusually determined reader would have the energy to wrench one out. Reading was evidently not encouraged, for not only were the books shut in behind glass doors, but the doors were kept locked and the key hung on Wemyss's watch chain——" a forbidding library, owned, one does not need to know any more about him than this, by a forbidding and unlikable man.

Lucy, on the contrary, "was accustomed to the most careless familiarity in intercourse with books, to books loose everywhere, books overflowing out of their shelves, books in every room, instantly accessible books, friendly books, books used to being read aloud, with their hospitable pages falling open at a touch.

"She was one of those who don't like the feel of prize books in their hands, and all of Wemyss's books might have been presented as prizes to deserving school boys. They were handsome; their edges—she couldn't see them, but she was sure—were marbled. They wouldn't open easily, and one's thumbs would have to do a lot of tiring holding while one's eyes tried to peep at the words tucked away toward the central creases. These were books with which one took no liberties. She couldn't imagine idly turning their pages in some lazy position out on the grass. Besides, their pages

wouldn't be idly turned; they would be, she was sure, obstinate with expensiveness, stiff with the leather and gold of their covers."

This is how the second wife felt about Wemyss's library, of which he himself was so very proud. The first wife was dead but the books in her room bore expressive testimony to the way it had affected her—Hardy and Charlotte Brontë, dozens of Baedeker's and other guide books and piles of time tables. "These books suggested such a tiredness, such a—yes, such a wish for escape. . . . There was more Hardy,—all of the poems this time in one volume. There was Pater—*The Child in the House* and *Emerald Uthwart*— . . . that peculiar dwelling on death in them, that queer, fascinated inability to get away from it, that beautiful but sick wistfulness. . . . There was a book called *In the Strange South Seas;* and another about some island in the Pacific; and another about life in the desert; and one or two others, more of the flamboyant guide-book order, describing remote, glowing places. . . ."

The most interesting libraries we know are those which have grown naturally out of the personalities of their owners and have developed as those personalities have developed. One such is that of an artist who, in addition to the back-

ground of general literature (always there is the background of general literature) has a collec-lection of lovely illustrated books, Arthur Rackham's, Kay Neilson's, Cecil Alden's, Jessie Wilcox Smith's, and many others. This library has had to grow slowly because the artist, like most of us, has to spend part of her money for shoes and bread, and because the kinds of books she wants are expensive. But every volume in it speaks eloquently of the precious fact that it has been used. Another library is that of a young man who collects first editions of writers of the sea—McFee, Masefield, and Conrad. This is the expression of a highly refined taste of the sort which can come only after one has read widely—else one could not know these books for the rare and priceless items they are. No less interesting is the library of a cultivated young Spaniard who has been in this country only four or five years. The Modern Business Library, three or four shelves of books devoted to hydraulics and other allied subjects of special use to engineers—the young man is himself an engineer—are his foundation, but in addition to these, his dray-horse books, he has several shelves of others, books which he reads for pleasure, Renan's "Life of Jesus," The Oxford Book of English Verse, the Oxford Book of Spanish Verse, and the Oxford Book of French Verse,

Professor James Harvey Robinson's "The Mind in the Making" and "The Humanizing of Knowledge," Havelock Ellis's "The Dance of Life," Christopher Morley's "Where the Blue Begins," Edna St. Vincent Millay's "Second April," Spinoza's "Ethics" with an introduction by George Santayana, and many other volumes, all indicating an elert and eager and honest desire for good books and a keen appreciation of what is best in them.

Nearly all authors have widely varied and constantly growing libraries. William McFee used to carry part of his with him every time he set out to sea, even when the only place he had to keep the books was on a shelf above his desk. "Never have we met in any walk of life a man of such wide and diversified reading," says Harry E. Maule in a biographical sketch of Mr. McFee. "And of all the book-shelves above the desks of chief engineers sailing the seven seas we venture that none of them has seen so formidable an array of titles as come and go on the voyages of Chief Engineer McFee. The latest technical works on marine engineering you are bound to find. Sandwiched in between a treatise on steam turbines and the report of the proceedings of the Institute of Mechanical Engineers, you will find not only a startling selection of the new books, and per-

haps some copies of the *Saturday Evening Post*, but a list of classics which would stagger the most voracious book hound. The interesting part is that they change every trip. Each time he sails he buys a new collection for reading at sea. And, mind you, he has been doing this for ten or fifteen years. One of his letters written in 1912 speaks of Sallust, Florus Paterculus, Livy, Gibbon, Shakespeare, Horace, Balzac, Tolstoy, Whitman, Goethe, and Emerson. This array was fodder for one Mediterranean voyage."

As for the volume that has influenced him most, it is the one that many another author would acknowledge if he were equally frank.

"Upon what," asked a salesman one day picking up a copy of "Command" which lay on a settee near the author, "is this based? It looks like a good book."

"Largely," answered Mr. McFee with a twinkle in his eye, "upon Webster's Unabridged."

Even with an author like Ellen Glasgow, whose life, compared with that of McFee, has been somewhat restricted (she was born into the aristocracy of Virginia and has always lived there) this same catholicity of taste in reading is shown. In her library, 'Little Women' stands side by side with 'The Journal of Marie

Bashkirtseff'; 'Cyrano de Bergerac' rests quite comfortably between volumes of Ibsen and Euripides, with 'Alice in Wonderland' near by. Long rows of the famous Russians—Tolstoy and Turgenev and the rest—are not one whit disturbed by their neighbor, 'The Three Musketeers,' nor by the close proximity of those great Victorians Miss Glasgow so deeply admires. Thackeray and Dickens are there, George Eliot and the Brontës, with Jane Austen, Fielding, Balzac, and Walter Scott—the classics on which Miss Glasgow was brought up, and from which she derived the most valuable part of her education. For she is not a college-bred women, and at school she confesses, 'I never learned my lessons if I could possibly help it.' But—it was the Waverley Novels that taught her to read."

A broad interest in books usually means a broad interest in life. So it is with Miss Glasgow. Born an aristocrat, she nevertheless has intense sympathy for the cause of democracy. "It makes no difference to me if a man has stepped out of the gutter," she says, "so long as he *has* stepped out!" Wherever there is life and movement, wherever there is growth "evolving upward" there is the field of Miss Glasgow's artistic achievement, and her books "are," according to Frederick Tabor Cooper, "in the best

sense of the term, novels of manners, which will be read by later generations with a curious interest because they will preserve a record of social conditions that are changing and passing away, more slowly yet quite as relentlessly as the dissolving vapours of a summer sunset."

Books cannot be separated from life. They record it or interpret it, whether the author is conscious of it or not.

"The thing I like about books and plays is that anything can happen. Anything!" Selina Peake exclaims to her father in Edna Ferber's novel, "So Big." "You never know."

"No different from life," answered the father who had seen a good deal of the satin as well as the seamy side of it. "You've no idea the things that happen to you if you just relax and take them as they come. . . . I want you to realize that this whole thing is just one grand adventure. A fine show. The trick is to play in it and look at it at the same time."

"What whole thing?" Selina asked, a little puzzled.

"Living. All mixed up. The more kinds of people you see, and the more things you do, and the more things that happen to you, the richer you are. Even if they are not pleasant things. That's living. Remember, no matter what happens, good or bad, it's just so much"—he used

the gambler's term, unconsciously—"just so much velvet."

Miss Ferber's life has been like that—rich to the point of luxury in contacts and experience. She knows so many different kinds of people and so many different kinds of background that she appreciates the values in them all, and whether she is writing about the North shore of Chicago or a harness factory or a Dutch farming district or a New York studio or the green room of a theatre her story rings true. She is a woman to whom surface means little because she knows what is under it. One of her best stories, "The Gay Old Dog," in Volume XXII of the Pocket University illustrates this. It is the story of Jo Hertz, a Chicago Loop-hound "a plump and lonely bachelor of fifty. A plethoric, roving-eyed and kindly man, clutching vainly at the garments of a youth that had long slipped past him. Jo Hertz, in one of those pinch-waist belted suits and a trench coat and a little green hat, walking up Michigan Avenue of a bright winter's afternoon, trying to take the curb with a jaunty youthfulness against which every one of his fat-encased muscles rebelled, was a sight for mirth or pity, depending on one's vision.

"The gay-dog business was a late phase in the life of Jo Hertz. He had been quite a different sort of canine. The staid and harassed brother

of three unwed and selfish sisters is an under dog. The tale of how Joe Hertz came to be a Loop-hound should not be compressed within the limits of a short story." No one else could have compressed it within such limits (at least no one ever did) except Miss Ferber. She has.

But it is reading, not writing, with which we are concerned at present. For the proper enjoyment of it, absolute intellectual honesty seems to us one of the two essential bits of equipment. No one should be ashamed of the books that he likes whatever they may be. At that same Hoffman concert there were present a number of guests who knew no more about music than the woman who expressed herself so frankly, but they clapped when they heard their neighbors clapping, and at the end of the performance they were as enthusiastic as any one in their exclamations of "Wonderful!" "Magnificent!" "Superb!" and so on, fancying that they showed themselves cultured, without realizing that the woman, far as she was from culture, was still much nearer it than they. There is hope for her because she is genuine; none for them because they are not. The man who honestly likes Nick Carter may find himself liking "Treasure Island" and all of the rest of Stevenson, may find that Stevenson swings him into Conrad, and that Conrad takes him to Henry

James. It is a far cry, but it happens over and over again.

An honest mind is one that is cleared insofar as it is possible, of prejudice. Most of us have a deep and abiding prejudice against the books we have been told we ought to read, and most of us who stumbled over

"Arma virumque cano, Trojæ qui primus ab oris Italiam"

were later (years later when we found courage enough to pick it up again) surprised to find that it was a dashing tale of love and adventure with a hero who makes our modern heroes, these strong, silent men of the open spaces, and these dark, handsome sheiks of the limitless deserts seem somehow weak and effeminate. A book did not have to be written in Latin to antagonize us. Dickens, as long as he remained entombed in a gilt-splashed set of green books with several pages of obituary in the history of literature was little better than Virgil. It was not until after some one told us about the wretched conditions under which he had lived as a child and his adventures in pulling away from them and we learned that the story of "David Copperfield" was his own story and we read it that he came to life.

It is a mistake to expect too much of a book.

Mill took up Byron's poems expecting spiritual refreshment and did not get it. He picked up Wordsworth expecting nothing and got a whole new outlook on life. If he had picked up Byron in the Wordsworth frame of mind he probably would have got little more from him, but if he had picked up Wordsworth with the thought, "Go to, now, I will be uplifted," it is very certain that he would not have got so much. People who make friends—book friends or any other—only for what they can get out of them are always disappointed.

Besides honesty the other essential bit of equipment is friendliness. "Whoso touches this book," said Walt Whitman, speaking of his own "Leaves of Grass," "touches a man." "Whoso touches any book," he might have said, "touches a man." They all—all books, we mean —were written out of a friendly impulse, even those that are most cynical and brutal. The fact that a book is written means that the author has had an experience, imaginative or otherwise, which he believes is worth sharing with the rest of mankind. He wrote partly (perhaps) to relieve his own feelings, but he had in mind all the while a sympathetic listener, the listener whom authors used to address in the good old courtly days as "Gentle Reader." Misunderstood as he may have thought himself—the

author, we mean—he yet had an idea that some where out in the world there was someone who would sympathize, who would understand just what he wanted to do, who could appreciate him for just what he was. For that person he wrote; for that person he will always write—which leads us to remark that this is why the quality of the books we have depends so largely upon the quality of the readers that are waiting for them.

The men and women who have written books have all been men and women of flesh and blood living in a world pretty much like the one we are in now, up against pretty much the same problems, "fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer" that we are. This fact was kept in mind when the illustrations were selected for this edition of the Pocket University. They were chosen after many days of rummaging through dusty print shops in out of the way streets in New York City, and many of them have been infrequently reproduced before. Instead of the usual Longfellow, the benevolent and bearded gentleman who wrote beautiful moral poems for children, there is a picture of the poet as a young man, when he seemed to think life had a good deal more to recommend

it besides the fact that it was real or that it was earnest, a picture so unfamiliar that not one of the dozen or so people to whom we showed the print before we sent it to the engraver recognized it. Bryant is likewise pictured as a young man, and Milton, instead of the blind Puritan poet dictating "Paradise Lost" to his daughters is Milton, the radiant boy, "trailing clouds of glory." Instead of Whistler's sad and dyspeptic Carlyle, melancholy with a world of sorrows, we have the keen-eyed young Carlyle who thundered against his generation:

"To the latest Gospel of this world is, Know thy work and do it. 'Know thyself:' Long enough has that poor 'self' of thine tormented thee; thou wilt never get to 'know it,' I believe! Think it not thy business, this of knowing thyself: thou art an unknowable individual: know what thou canst work at; and work at it, like a Hercules!" Irving is given with his tortoise shell spectacles (Yes, they wore them then), jolly old Balzac is in his bathrobe, Ellen Terry is pictured in character. So, too, Henry Irving, that other great actor of Shakespearean *rôles* whose work on the stage was contemporaneous with hers. O. Henry is shown in his study, and so, likewise, is Ellis Parker Butler. Walt Whitman, characteristically untidy, with pins stuck through the cuff of his coat, is represented by

one of his less familiar portraits. The Duke of Wellington,

> "England's greatest son
> He that gain'd a hundred fights
> Nor ever lost an English gun"

is given in full regalia. Young Shelley, young Byron, and young Keats, three poets who never had to fear or dread "the strange and ignominious end of old dead folk" are all shown in characteristic portraits. The fine picture of Joseph Conrad was taken during his visit to America in the spring of 1923. The sketch of Don Marquis, a humorist who is beginning to be taken seriously, was made by Joseph Cummings Chase. The Riley portrait was done by Sargeant. Not a single picture among the eighty odd which the set contains but was chosen because it was associated with and helped to interpret some piece of literary work of enduring merit.

None of these people at the time they were doing their best work were considered GREAT and CLASSIC FIGURES in the HISTORY OF LITERATURE. No one found that out until afterward. Thackeray, whose name is first in Volume One, was at the time he wrote the "Book of Snobs" a young man—comparatively young, he was thirty-four—in the employ of a weekly paper in London. The paper, which

was called *Punch,* was only five years old, and, knowing the previous history of comic journals there was not a man connected with it who had any idea that he was helping build up one of the most famous institutions in the history of periodical literature. Thackeray's sketches, the *Snob Papers,* ran for a year and then were gathered into book form under the title of "The Book of Snobs." It might just as well have been called "The Book of Etiquette," for it is the finest and mose delightful book of etiquette that has ever been written, and is, happily enough, quite as up to date now as it was eighty years ago when it first appeared. We do not mean to speak disparagingly of those authors who have recently taken upon themselves the burden of improving our national manners. They have done adequately and well what they set out to do, which is all one can ask of any author, but if you are not sure whether you know the difference between literature and writing, read several pages from any one of the modern books of etiquette and then read one of the *Snob Papers* from your Pocket University.

It will surprise you after you have read the selections here from "The Book of Snobs," to know that *Punch,* comic journal though it was, nevertheless sponsored the first public appearance of one of Thomas Hood's most serious

poems, "The Song of the Shirt," which is reprinted in another volume of the Pocket University. It happened like this. Not long before Christmas in 1843 a half-starved woman who had been left destitute with two half-starved children by the accidental death of her husband was arrested for pawning some of her master's belongings to get money for herself. In the investigation it came to light that for the munificent sum of seven shillings a week (a dollar and sixty-eight cents) she was sewing her life away to take care of her little family. Great indignation was aroused (the master taking the attitude that the woman was well provided for) and the leading newspapers throughout the United Kingdom carried editorial comment. Hood wrote his poem, three papers rejected it, and then he gave it to the editors of *Punch* who at first saw nothing but that they must reject it too. But it was for the Christmas issue, the poem was timely, they printed it, and it spread in the traditional manner—like wild fire. It was reprinted and parodied and translated and set to music and sung, and at the time of Hood's death, at his own request, he asked to have the most significant achievement of his life carved on his tombstone—simply this: *"He sang the Song of the Shirt."*

Thackeray and Hood were on the staff of

Punch at the same time. If you are interested in Hood or in the way he and Thackeray felt toward each other, turn, after you have read "The Song of the Shirt" to Thackeray's appreciation of his friend in the "Roundabout Papers," "On a Joke I Once Heard from the Late Thomas Hood," in which the jester's mask is torn aside and the deep sense of sadness and pity which ran through all of his life and all that he wrote is shown. "It is only for a livelihood that I am a lively Hood," as he once said himself.

It is not possible within the range of twenty-two small volumes to give copious selections from any author, and therein, as we have suggested before, is this most like a real university. After a university has done all it can exercises are held and diplomas are granted and the exercises are called "commencement." When you have read all that is here given of Thackeray and are ready for "Vanity Fair" or "The Virginians," (especially interesting to American readers) or "Pendennis" or "The Newcomes" you have "commenced" with Thackeray. Dismiss your guide and go ahead. The whole object of a university is to give intellectual guidance and the object of the guide is to get the student to the place where he can get along without him.

But maybe you do not like Thackeray. All right. Try Ruskin, and read "that graphic description, so carefully modulated in tone, of the Cathedral of St. Mark whose only fault is that it comes too near to being prose poetry." "Between that grim cathedral of England [he had been describing a cathedral in an English country town] and this [St. Mark's] what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crowd, hoarse-voiced and sable-winged, drifting on the bleak upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, that have stood unchanged for seven hundred years." You will notice in all of Ruskin a vastly different sentence rhythm, a vastly different turn of thought from that which you found in Thackeray—Thackeray, primarily a satirist, Ruskin, as can be seen from the eight short selections included in our schedule, first an artist and then a priest. His style is very elaborate and to us may at times seem affected just as Carlyle's with his over use of capital letters and "thou's" may, but it is largely the fault of our own generation. Beauty is there just the same—beauty all the more charming because of the quaint garments it wears.

No subject outside the domain of religion or politics has animated so much discussion as that which involves art and morals. Can a work of art be a work of art if it is merely beautiful and not useful? Can a wicked man be a great artist? Is the artist less responsible toward society than other men or more responsible? It is one of those eternal problems which no one has ever answered to anyone's satisfaction but his own. Ruskin's essay, "Art and Morals" is one of the most thoughtful contributions that has ever been made to the subject, but even so, like all other similar contributions, it is to be read, not piously as by a disciple sitting at the feet of a master, but thoughtfully as it was written, and then, at the end, if the reader is in a worshipful frame of mind there is no objection to his having a seat and worshiping.

But perhaps Ruskin pleases you less than Thackeray. Try another volume, let us say one that contains Booth Tarkington. There are two of them. Mr. Tarkington has been called the Dean of American Literature and critics have gathered around him to say many complimentary things, but if you read him because he is the dean or because he writes great trilogies of novels about life in the Middle West or because the critics say nice things about him, you make a mistake. When Mr. Tarkington was

at Princeton he was considered the best of good fellows, a merry companion, a delightful friend, and that is the only way to consider him now.

The two selections here were not made at random. "Beauty and the Jacobin," as Mr. Tarkington admits, marked a turning point in his career. Before this time he had always set his characters up like men on a chess board and moved them around to suit himself, but in this play the characters take matters into their own hands and do as they please. If you already know his other work you may notice that Eloise d'Anville, the "Beauty" is the spiritual mother of one of Mr. Tarkington's most savage portraits, Cora Madison, in "The Flirt." The link that joins "The Flirt" to his later work is Hedrick Madison, Cora's small brother who is to Penrod what Eloise is to Cora. There is room in the University for only one of the Penrod stories (and Penrod is a lively youngster to find in any university) but in that one the reader is introduced to that incomparable pair, Penrod and Sam, and their two black henchmen, Herman and Verman.

From Mark Twain, to mention more or less at random another of the famous names included in our University, only two selections are given, but one of them is "The Jumping Frog of Calaveras County" the other is Colonel Sel-

lers, and even those who do not care for Mark Twain (there are, and one of them is Dr. Maurice Francis Egan whose taste is almost impeccable) think the frog and the Colonel have right justly earned the high places which they hold as famous Americans. Mark Twain opens the way to another pleasant diversion in the way of reading to anyone who will get his "Personal Recollections of Joan of Arc" and compare his Joan with Shakespeare's (She is in "Henry VI," Part I) and after that with Bernard Shaw's in "Saint Joan." Shakespeare's was written by an Englishman at a time when English feeling against France was so bitter that the Maid could not be presented except as an unattractive character, Shaw's was written by another Englishman so many years later that prejudice had died and any presentation was possible, and Mark Twain's was written by an American humorist to whom the girl made so strong an appeal that he wrote his story of the Maid, "the most innocent, the most lovely, the most adorable the ages have produced," and published it anonymously lest the reputation which he had built up in his other work should make people think he was simply trying to be funny again.

No group of selections could lay claim to any sort of completeness which omitted that most influential figure in modern English fiction the

Pole, Joseph Conrad. When on his way to Australia some years ago in the good ship *Torrens* he gave the first eight chapters of his first novel, "Almayer's Folly" to a young Cambridge student to read (the incident is described in the fragment from his autobiography which is included in Volume XVII) and the Cambridge student handed them back and Conrad asked him if he thought the story was worth finishing and he answered "Distinctly" he in one word, according to Hugh Walpole, changed the whole course of modern English fiction. "Almayer's Folly" by itself did not do it, of course, but only with the help of the novels that came later, "The Nigger of the Narcissus," "Lord Jim," "The Shadow Line," "Nostromo," and the short stories like "Falk" and "Typhoon" and that greatest of them all, "Youth" which one critic says is worth all of the children that have been born in the state of Iowa since the Civil War.

The story which is reprinted here, "The Lagoon," marks the end of the first or the Malayan phase of Conrad's writing, the period which includes "Almayer's Folly" and "An Outcast of the Islands." Printed first in the *Cornhill Magazine,* "The Lagoon" marks also his first appearance in a serial.

Quite aside from what he has taught us about

the possibilities of prose romance, Conrad, along with several other foreigners who have been using it as a medium of artistic expression, has shown that in the English language we have one of the most beautiful and forcible that the world has ever known, not even excepting ancient Greek. "The truth of the matter is," said Conrad in the new preface to "A personal Record" in the Concord edition of his works, "that my faculty to write in English is as natural as any other aptitude with which I might have been born. I have a strange and overpowering feeling that it had always been an inherent part of myself."

The title of "greatest living master of English style" is sometimes claimed for Kipling instead of Conrad because his field is larger. He is one of those poets, of whom we have all too few, who speaks not to a lonely and sympathetic figure here and there, but to a whole nation—almost to a whole world. More than once with a ringing verse he has brought the United Kingdom, to a man, to its feet—a marvellous sight, a sight to take one's breath away—a vast multitude standing with bared heads listening while a prophet shouts denunciation and inspiration at them. "He is," says Brander Matthews, "the master balladist of our time; he has recaptured the spirit of the old unknown bards who sang

their stories into being. He has the singing simplicity, the straightforward directness of the folk singers and also a dexterity of craftsmanship, a command of rhyme and rhythm unachieved by any of the more modern masters."

Great as he is as a poet Kipling is no less great as a story teller. Of this phase we need not speak. Two of his finest tales, "Without Benefit of Clergy" and "The Man Who Would Be King" are reprinted here.

We might run on thus, for many pages, commenting on the various aspects of the Pocket University, but as Dr. Egan has suggested, the best guide to books is a book itself, and the way to read the Pocket University is to read it, either with the help of Asa Don Dickinson's excellent daily guide, if you have a methodical mind, or in whatever other way, haphazard or otherwise, that gives you the most pleasure, but before you do that you may find it profitable to read what two great booklovers, Mr. John Macy, and Mr. Richard Le Gallienne have to say about the way to read to get the best.

"We take it for granted," says John Macy, "that we know why we read. We may ask one further question: How shall we read? Our answer is that we should read with as much of ourselves as a book warrants, with the part of

ourselves that a book demands. Mrs. Browning says:

> We get no good
> By being ungenerous, even to a book,
> And calculating profits—so much help
> By so much reading. It is rather when
> We gloriously forget ourselves, and plunge
> Soul-forward, headlong, into a book's profound,
> Impassioned for its beauty, and salt of truth—
> 'Tis then we get the right good from a book.

"We sometimes know exactly what we wish to get from a book, especially if it is a volume of information on a definite subject. But the great book is full of treasures that one does not deliberately seek, and which indeed one may miss altogether on the first journey through. It is almost nonsensical to say: Read Macaulay for clearness, Carlyle for power, Thackeray for ease. Literary excellence is not separated and bottled up in any such drug-shop array. If Macaulay is a master of clearness it is because he is much else besides. Unless we read a man for all there is in him, we get very little; we meet, not a living human being, not a vital book, but something dead, dismembered, disorganized. We do not read Thackeray for ease; we read him for Thackeray and enjoy his ease by the way.

"We must read a book for all there is in it or we shall get little or nothing. To be masters of books we must have learned to let books master us. This is true of books that we are required to read, such as text-books, and of those we read voluntarily and at leisure. The law of reading is to give a book its due and a little more. The art of reading is to know how to apply this law. For there is an art of reading, for each of us to learn for himself, a private way of making the acquaintance of books.

"Macaulay, whose mind was never hurried or confused, learned to read very rapidly, to absorb a page at a glance. A distinguished professor, who has spent his life in the most minutely technical scholarship, surprised us one day by commending to his classes the fine art of 'skipping.' Many good books, including some most meritorious 'three-decker' novels, have their profitless pages, and it is useful to know by a kind of practised instinct where to pause and reread and where to run lightly and rapidly over the page. It is a useful accomplishment not only in the reading of fiction, but in the business of life, to the man of affairs who must get the gist of a mass of written matter, and to the student of any special subject.

"Usually, of course, a book that is worth reading at all is worth reading carefully. Thor-

oughness of reading is the first thing to preach and to practise, and it is perhaps dangerous to suggest to a beginner that any book should be skimmed. The suggestion will serve its purpose if it indicates that there are ways to read, that practice in reading is like practice in anything else; the more one does, and the more intelligently one does it, the farther and more easily one can go. In the best reading—that is, the most thoughtful reading of the most thoughtful books—attention is necessary. It is even necessary that we should read some works, some passages, so often and with such close application that we commit them to memory. It is said that the habit of learning pieces by heart is not so prevalent as it used to be. I hope that this is not so. What! have you no poems by heart, no great songs, no verses from the Bible, no speeches from Shakespeare? Then you have not begun to read, you have not learned how to read.

"We have said enough, perhaps, of the theories of reading. The one lesson that seems most obvious is that we must come close to literature."

And, now, Mr. LeGallienne:

"One is sometimes asked by young people panting after the waterbrooks of knowledge:

'How shall I get the best out of books?' Here indeed is one of those questions which can be answered only in general terms, with possible illustrations from one's own personal experience. Misgivings, too, as to one's fitness to answer it may well arise, as wistfully looking round one's own bookshelves, one asks oneself: 'Have I myself got the best out of this wonderful world of books?' It is almost like asking oneself: 'Have I got the best out of life?'

"As we make the survey, it will surely happen that our eyes fall on many writers whom the stress of life, or spiritual indolence, has prevented us from using as all the while they have been eager to be used; friends we might have made yet never have made, neglected counsellors we would so often have done well to consult, guides that could have saved us many a wrong turning in the difficult way. There, in unvisited corners of our shelves, what neglected fountains of refreshments, gardens in which we have never walked, hills we have never climbed!

"'Well,' we say with a sigh, 'a man cannot read everything; it is life that has interrupted our studies, and probably the fact is that we have accumulated more books than we really need.' The young reader's appetite is largely in his eyes, and it is very natural for one who is

born with a taste for books to gather them about him at first indiscriminately, on the hearsay recommendation of fame, before he really knows what his own individual tastes are, or are going to be, and in that wistful survey I have imagined, our eyes will fall, too, with some amusement, on not a few volumes to which we never have had any really personal relation, and which, whatever their distinction or their value for others, were never meant for us. The way to do with such books is to hand them over to some one who has a use for them. On our shelves they are like so much good thrown away, invitations to entertainments for which we have no taste. In all vital libraries, such a process of progressive perfection is continually going on, and to realize what we do not want in books, or cannot use, must, obviously, be a first principle in our getting the best out of them.

"Yes, we read too many books, and too many that, as they do not really interest us, bring us neither benefit nor diversion. Even from the point of view of reading for pleasure, we manage our reading badly. We listlessly allow ourselves to be bullied by publisher's advertisements into reading the latest fatuity in fiction, without, in one case out of twenty, finding any of that pleasure we are ostensibly seeking. In-

stead, indeed, we are bored and enervated, where we might have been refreshed, either by romance or laughter. Such reading resembles the idle absorption of innocuous but interesting beverages, which cheer as little as they inebriate, and yet at the same time make frivolous demands on the digestive functions. No one but a publisher could call such reading "light." Actually it is weariness to the flesh and heaviness to the spirit.

"If, therefore, our idea of the best in books is the recreation they can so well bring; if we go to books as to a playground to forget our cares and to blow off the cobwebs of business, let us make sure that we find what we seek. It is there, sure enough. The playgrounds of literature are indeed wide, and alive with bracing excitement, nor is there any limit to the variety of the games. But let us be sure, when we set out to be amused, that we really are amused, that our humorists do really make us laugh, and that our story-tellers have stories to tell and know how to tell them. Beware of imitations, and, when in doubt, try Shakespeare, and Dumas—even Ouida. As a rule, avoid the 'spring lists,' or 'summer reading.' 'Summer reading' is usually very hot work.

"Hackneyed as it is, there is no better general advice on reading than Shakespeare's——

No profit is where is no pleasure taken,
In brief, sir, study what you most affect.

"Not only in regard to books whose purpose, frankly, is recreation, but also in regard to the graver uses of books, this counsel no less holds. No reading does us any good that is not a pleasure to us. Her paths are paths of pleasantness. Yet, of course, this does not mean that all profitable reading is easy reading. Some of the books that give us the finest pleasure need the closest application for their enjoyment. There is always a certain spiritual and mental effort necessary to be made before we tackle the great books. One might compare it to the effort of getting up to see the sun rise. It is no little tug to leave one's warm bed—but once we are out in the crystalline morning air, wasn't it worth it? Perhaps our finest pleasure always demands some such austerity of preparation. That is the secret of the truest epicureanism. Books like Dante's 'Divine Comedy,' or Plato's dialogues, will not give themselves to a lounging reader. They demand a braced, attentive spirit. But when the first effort has been made, how exhilarating are the altitudes in which we find ourselves; what a glow of pure joy is the reward which we are almost sure to win by our mental mountaineering.

"But such books are not for moments when we are unwilling or unable to make that necessary effort. We cannot always be in the mood for the great books, and often we are too tired physically, or too low down on the depressed levels of daily life, even to lift our eyes toward the hills. To attempt the great books—or any books at all—in such moods and moments, is a mistake. We may thus contract a prejudice against some writer who, approached in more fortunate moments, would prove the very man we were looking for.

"To know when to read is hardly less important than to know what to read. Of course, every one must decide the matter for himself; but one general counsel may be ventured: Read only what you want to read, and only when you want to read it.

"Some readers find the early morning, when they have all the world to themselves, their best time for reading, and, if you are a good sleeper, and do not find early rising more wearying than refreshing, there is certainly no other time of the day when the mind is so eagerly receptive, has so keen an edge of appetite, and absorbs a book in so fine an intoxication. For your true book-lover there is no other exhilaration so exquisite as that with which one reads an inspiring book in the solemn freshness of early

morning. One's nerves seem peculiarly strung for exquisite impressions in the first dewy hours of the day, there is a virginal sensitiveness and purity about all our senses, and the mere delight of the eye in the printed page is keener than at any other time. 'The Muses love the morning, and that is a fit time for study,' said Erasmus to his friend Christianus of Lubeck; and, certainly, if early rising agrees with one, there is no better time for getting the very best out of a book. Moreover, morning reading has a way of casting a spell of peace over the whole day. It has a sweet, solemnizing effect on our thoughts—a sort of mental matins—and through the day's business it accompanies us as with hidden music.

"There are others who prefer to do their reading at night, and I presume that most readers of this are so circumstanced as to have no time to spare for reading during the day. Personally, I think that one of the best places to read in is bed. Paradoxical as it may sound, one is not so apt to fall asleep over his book in bed as in the post-prandial armchair. While one's body rests itself, one's mind, remains alert, and, when the time for sleep comes at last, it passes into unconsciousness, tranquilized and sweetened with thought and pleasantly weary with healthy exercise. One awak-

ens, too, next morning, with, so to say, a very pleasant taste of meditation in the mouth. Erasmus, again, has a counsel for the bedtime reader, expressed with much felicity. 'A little before you sleep,' he says, 'read something that is exquisite, and worth remembering; and contemplate upon it till you fall asleep; and, when you awake in the morning, call yourself to an account for it.'

"In an old *Atlantic Monthly,* from which, if I remember aright, he never rescued it, Oliver Wendell Holmes has a delightful paper on the delights of reading in bed, entitled 'Pillow-Smoothing Authors.'

"Then, though I suppose we shall have the oculists against us, the cars are good places to read in—if you have the power of detachment, and are able to switch off your ears from other people's conversation. It is a good plan to have a book with you in all places and at all times. Most likely you will carry it many a day and never give it a single look, but, even so, a book in the hand is always a companionable reminder of that happier world of fancy, which, alas! most of us can only visit by playing truant from the real world. As some men wear *boutonnières,* so a reader carries a book, and sometimes, when he is feeling the need of beauty, or the solace of a friend, he opens it, and finds both. Proba-

bly he will count among the most fruitful moments of his reading the snatched glimpses of beauty and wisdom he has caught in the morning car. The covers of his book have often proved like some secret door, through which, surreptitiously opened, he has looked for a moment into his own particular fairy land. Never mind the oculist, therefore, but, whenever you feel like it, read in the car.

"One or two technical considerations may be dealt with in this place. How to remember what one reads is one of them. Some people are blest with such good memories that they never forget anything that they have once read. Literary history has recorded many miraculous memories. Still, it is quite possibly to remember too much, and thus turn one's mind into a lumber-room of useless information. A good reader forgets even more than he remembers. Probably we remember all that is really necessary for us, and, except in so far as our reading is technical and directed toward some exact science or profession, accuracy of memory is not important. As the Sabbath was made for man, so books were made for the reader, and, when a reader has assimilated from any given book his own proper nourishment and pleasure, the rest of the book is so much oyster shell. The end of true reading is the development of

individuality. Like a certain water insect, the reader instinctively selects from the outspread world of books the building materials for the house of his soul. He chooses here and rejects there, and remembers or forgets according to the formative desire of his nature. Yet it often happens that he forgets much that he needs to remember, and thus the question of methodical aids to memory arises.

"One's first thought, of course, is of the commonplace book. Well, have you ever kept one, or, to be more accurate, tried to keep one? Personally, I believe in the commonplace book so long as we don't expect too much from it. Its two dangers are (1) that one is apt to make far too many and too minute entries, and (2) that one is apt to leave all the remembering to the commonplace book, with a consequent relaxation of one's own attention. On the other hand, the mere discipline of a commonplace book is a good thing, and if—as I think is the best way—we copy out the passages at full length, they are thus the more securely fixed in the memory. A commonplace book kept with moderation is really useful, and may be delightful. But the entries should be made at full length. Otherwise, the thing becomes a mere index, an index which encourages us to forget.

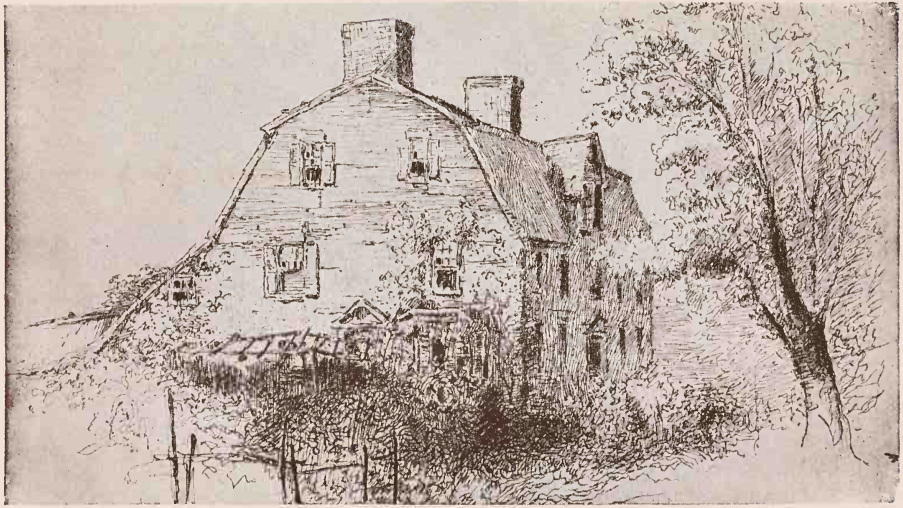
"Another familiar way of assisting one's mem-

ory in reading is to mark one's own striking passages. This method is chiefly worth while for the sake of one's second and subsequent readings; though it all depends when one makes the markings—at what time of his life, I mean. Markings made at the age of twenty years are of little use at thirty—except negatively. In fact, I have usually found that all I care to read again of a book read at twenty is just the passages I did not mark. This consideration, however, does not depreciate the value of one's comparatively contemporary markings. At the same time, marking, like indexings, is apt, unless guarded against, to relax the momory. One is apt to mark a passage in lieu of remembering it. Still, for a second reading, as I say—a second reading not too long after the first—marking is a useful method, particularly if one regards his first reading of a book as a prospecting of the ground rather than a taking possession. One's first reading is a sort of flying visit, during which he notes the places he would like to visit again and really come to know. A brief index of one's markings at the end of a volume is a method of memory that commended itself to the booklovers of former days—to Leigh Hunt, for instance.

"Yet none of these external methods, useful as they may prove, can compare with a habit

IN order to render The Pocket University Library more valuable we have recently incorporated in the twenty-two volumes comprising the set, a series of eighty-eight illustrations. The following six illustrations will serve to give you an idea of the expense we have gone to in order to obtain reproductions of many famous subjects of literature.

This little Reading Guide, which follows the illustrations, affords you an opportunity to have at your command the best literature of its kind; 1,380 masterpieces, each for less than the price you pay for your daily newspaper.



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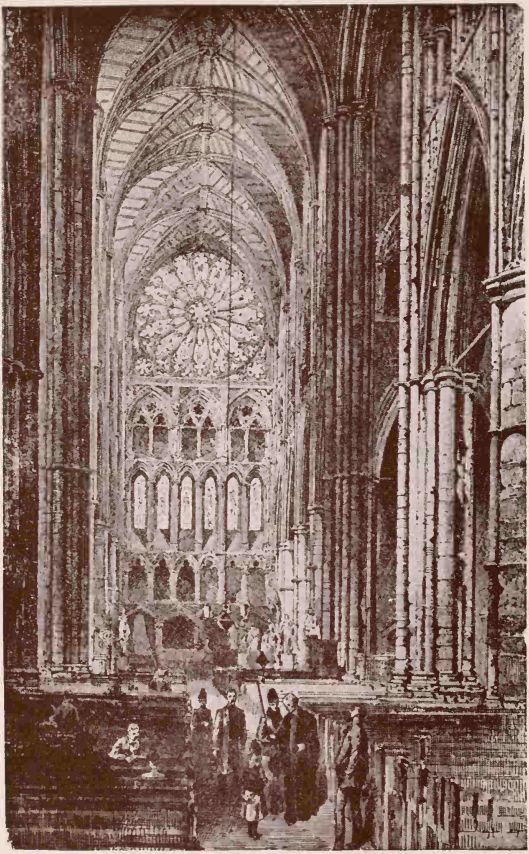

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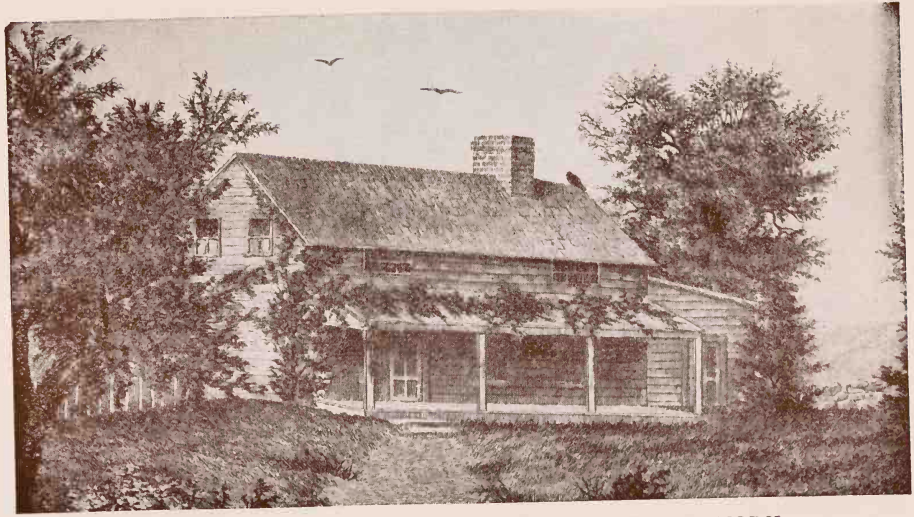

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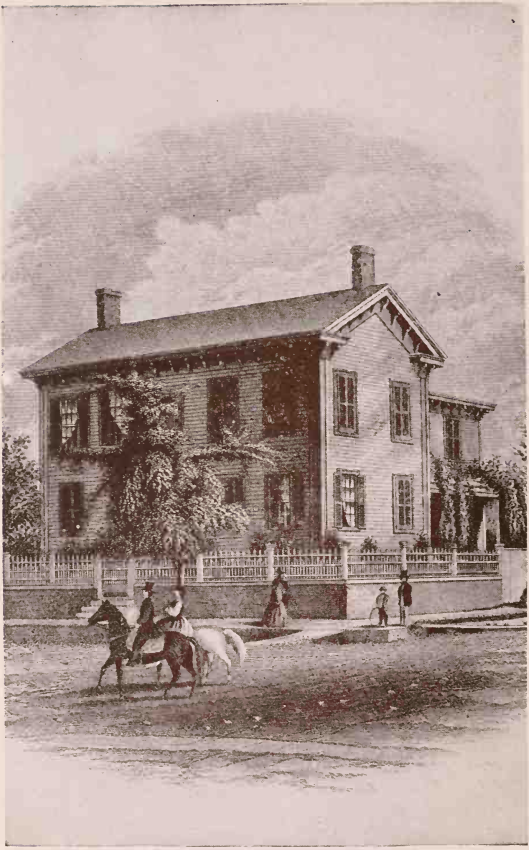

HOME OF LINCOLN, SPRINGFIELD, ILL.

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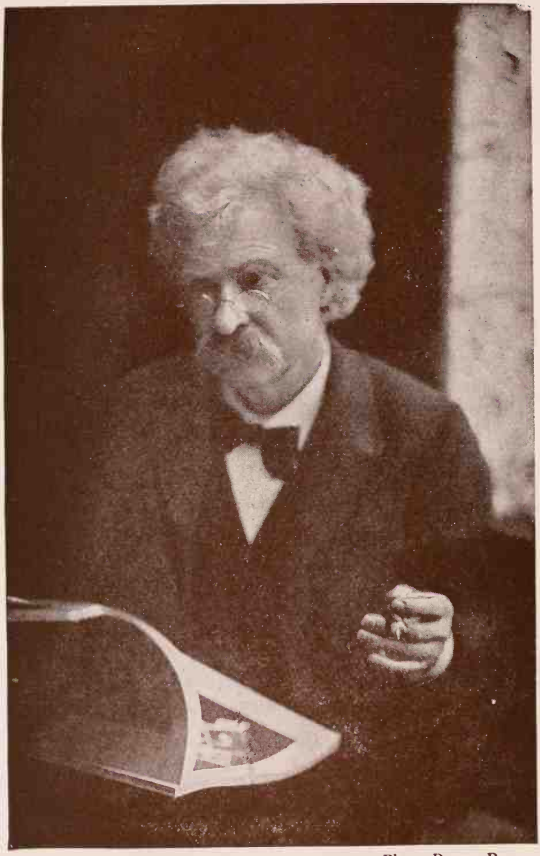

Photo Brown Bros.

MARK TWAIN

of thorough attention. We read far too hurriedly, too much in the spirit of the 'quick lunch.' No doubt we do so a great deal from the misleading idea that there is so very much to read. Actually, there is very little to read, —if we wish for real reading—and there is time to read it all twice over. We—Americans —bolt our books as we do our food, and so get far too little good out of them. We treat our mental digestions as brutally as we treat our stomachs. Meditation is the digestion of the mind, but we allow ourselves no time for meditation. We gorge our eyes with the printed page, but all too little of what we take in with our eyes ever reaches our minds or our spirits. We assimilate what we can from all this hurry of superfluous food, and the rest goes to waste, and, as a natural consequence, contributes only to the wear and tear of our mental organism.

"Books should be real things. They were so once, when a man would give a fat field in exchange for a small manuscript; and they are no less real to-day—some of them. Each age contributes one or two real books to the eternal library—and always the old books remain, magic springs of healing and refreshment. If no one should write a book for a thousand years, there are quite enough books to keep us going. Real books there are in plenty. Perhaps there are

more real books than there are real readers. Books are the strong tincture of experience. They are to be taken carefully, drop by drop, not carelessly gulped down by the bottleful. Therefore, if you would get the best out of books, spend a quarter of an hour in reading, and three quarters of an hour in thinking over what you have read."

THE GUIDE TO DAILY READING

PREPARED BY

ASA DON DICKINSON

THE GUIDE TO DAILY READING

The elaborate, systematic "course of reading" is a bore. After thirty years spent among books and bookish people I have never yet met anyone who would admit that he had ploughed through such a course from beginning to end. Of course a few faithful souls, with abundant leisure, have done this, just as there are men who have walked from New York City to San Francisco. Good exercise, doubtless! But most of us have not time for feats of such questionable utility.

Yet I myself and most of the booklovers whom I know have *started* at one time or another to pursue a course of reading, and we have never regretted our attempts. Why? Because this is an excellent way to discover the comparatively small number of authors who have a message that we need to hear. When such an one is discovered, one may with a good conscience let the systematic course go by the board until one has absorbed all that is useful from the store of good things offered by the valuable new acquaintance.

Each one has his idiosyncrasies. If I may be permitted to allude to a personal failing, let me confess that I have never read "Paradise Lost" nor "Pilgrim's Progress." I have hopefully dipped into them repeatedly, but—*I don't like them.* Some day I hope to, but until my mind is ready for these two great world-books, I do not intend to waste time by driving through them with set teeth. There are too many other good books that I do enjoy reading. "In brief, Sir, study what you most affect."

The "Guide to Daily Reading" which follows makes no claim to be systematic. The aim has been simply to introduce the reader to a goodly company of authors—to provide a daily flower of thought for the buttonhole, to-day a glorious rose of poetic fancy, to-morrow a pert little pansy of quaint humor.

Yet nearly all the selections are doubly significant and interesting if read upon the days to which they are especially assigned. For example, on New Year's Day it is suggested that one set one's house in order by reading Franklin's "Rules of Conduct," Longfellow's "Psalm of Life," Bryant's "Thanatopsis," and Lowell's "To the Future"; on January 19th, Poe's Birthday, one is directed to an excellent sketch of Poe and to typical examples of his best work, "The Raven" and "The Cask of Amontillado";

and on October 31st, Hallowe'en, one is reminded of Burns's "Tam O'Shanter."

The references are explicit in each case, so that it is a matter of only a few seconds to find each one. For example, the reference to the "Cask of Amontillado" is 4-Pt.I:67-77; which means that this tale will be found in Part I of volume 4, at page 67. Excepting volumes 10-15 (Poetry) and volume 18 (Drama), two volumes are bound in one in this set, so it should be remembered that generally there are two pages numbered 67 in each book.

The daily selections can in most cases be read in from fifteen minutes to half an hour, and Dr. Eliot, President Emeritus of Harvard, has said that fifteen minutes a day devoted to good literature will give every man the essentials of a liberal education. If time can be found between breakfast and the work-hours for these few minutes of reading, one will receive more benefit than if it is done during the somnolent period which follows the day's work and dinner. It is a mistake, however, to read *before* breakfast. Eyes and stomach are too closely related to permit of this.

Happy is he who can read these books in company with a sympathetic companion. His enjoyment of the treasure they contain will be doubled.

One final hint—when reading for something besides pastime, get in the habit of referring when necessary to dictionary, encyclopædia, and atlas. If on the subway or a railway train, jot down a memorandum of the query on the flyleaf, and look up the answer at the first opportunity.

ASA DON DICKINSON.

There is no business, no avocation whatever, which will not permit a man, who has the inclination, to give a little time, every day, to study.

—Daniel Wyttenbach.

January 1st to 7th

1st.
I. Franklin's Rules of Conduct, 6-Pt.II:86-101
II. Longfellow's Psalm of Life, 14:247-248
III. Bryant's Thanatopsis, 15:18-20
IV. Lowell's To the Future, 13:164-167

2nd.
I. Arnold's Self-Dependence, 14:273-274
II. Adams's Cold Wave of 32 B. C., 9-Pt.I:146
III. Thomas's Frost To-night, 12:343

3rd.
Tommaso Salvini, *b.* 1 Ja. 1829; *d.* 1 Ja. 1916
I. Tommaso Salvini, 17-II:80-108

4th.
I. Extracts from Thackeray's Book of Snobs, 1-Pt.I:3-37

5th.
I. Ruskin's Venice, 1-Pt.II:73-88
II. St. Mark's, 1-Pt.II:91-100

6th.
I. Shakespeare's Blow, Blow, Thou Winter Wind, 12:256-257
II. Messinger's A Winter Wish, 12:259-261
III. Emerson's The Snow-Storm, 14:93-94
IV. Thackeray's Nil Nisi Bonum, 1-Pt.I:130-143

7th.
I. Adams's Ballad of the Thoughtless Waiter, 9-Pt.I:147
II. Us Poets, 9-Pt.I:148
III. Spenser's Amoretti, 13:177

No book that will not improve by repeated readings deserves to be read at all.

—Thomas Carlyle.

January 8th to 14th

8th. I. Trowbridge's Fred Trover's Little Ironclad, 7-Pt.II:82-105

9th. I. Kipling's The Man Who Would Be King, 21-Pt.II:1-56

10th. I. Carlyle's Boswell's Life of Johnson, 2-Pt.I: 32-78

11th. Alexander Hamilton, *b.* 11 Ja. 1757
I. Alexander Hamilton, 16-Pt.I:71-91

12th. I. Macaulay's Dr. Samuel Johnson, His Biographer, 2-Pt.II:30-39
II. The Puritans, 2-Pt.II:23-29

13th. Edmund Spenser, *d,* 16 Ja. 1599
I. Prothalamion, 13:13-20

14th. I. Hawthorne's Dr. Heidegger's Experiment, 3-Pt.I:3-19

The novel, in its best form, I regard as one of the most powerful engines of civilization ever invented.
—Sir John Herschel.

January 15th to 21st

15th. Edward Everett, *d.* 15 Ja. 1865
I. Lincoln to Everett, 5-Pt.I:120
II. Irving's Westminster Abbey, 3-Pt.II:75-92

16th. George V. Hobart, *b.* 16 Ja. 1867
I. John Henry at the Races, 9-Pt.II:95-101
II. Poe's The Black Cat, 4-Pt.I:127-143

17th. Benjamin Franklin, *b.* 17 Ja. 1706
I. Poor Richard's Almanac, 6-Pt.II:133-149
II. Maxims, 7-Pt.I:11
III. The Whistle, 6-Pt.II:156-159

18th. Daniel Webster, *b.* 18 Ja. 1782
I. Adams and Jefferson, 6-Pt.I:3-60

19th. Edgar Allan Poe, *b.* 19 Ja. 1809
I. Cask of Amontillado, 4-Pt.I:67-77
II. The Raven, 10:285-292
III. Edgar Allan Poe, 17-Pt.I:28-37

20th. N. P. Willis, *b.* 20 Ja. 1806
I. Miss Albina McLush, 7-Pt.I:25-29
Richard Le Gallienne, *b.* 20 Ja. 1866
II. May Is Building Her House, 12:328

21st. James Stuart, Earl of Murray, *killed* 21 Ja. 1570
I. The Bonny Earl of Murray, 10:21-22
II. Lincoln's The Dred Scott Decision, 5-Pt.I:13-22
III. Fragment on Slavery, 5-Pt.I:11-12

He that revels in a well-chosen library has innumerable dishes, and all of admirable flavour. His taste is rendered so acute as easily to distinguish the nicest shade of difference.

—William Godwin.

January 22nd to 28th

22nd. Lord Byron, *b.* 22 Ja. 1788
- I. Macaulay's Lord Byron the Man, 2-Pt.II: 80-94
- II. On This Day I Complete My Thirty-Sixth Year, 12:275-277
- III. The Isles of Greece, 14:75-79

23rd.
- I. Lamb's Dream Children, 5-Pt.II:34-40
- II. On Some of the Old Actors, 5-Pt.II:52-70

24th.
- I. Spenser's Epithalamion, 13:20-37

25th. Robert Burns, *b.* 25 Ja. 1759
- I. The Cotter's Saturday Night, 11:40-48
- II. Robert Burns, 17-Pt.I:43-64
- III. Halleck's Burns, 15:67-73

26th. Thomas Lovell Beddoes, *d.* 26 Ja. 1849
- I. Wolfram's Dirge, 15:42-43
- II. How Many Times Do I Love Thee, Dear? 12:158-159
- III. Dream-Pedlary, 12:227-228
- IV. Franklin's Philosophical Experiments, 6-Pt.II:125-130

27th. John McCrae, *Died* in France 28 Ja. 1918
- I. In Flanders Fields, 15:214

28th. Ruggles and Fate, 22-Pt.II: 115

We enter our studies, and enjoy a society which we alone can bring together. We raise no jealousy by conversing with one in preference to another; we give no offence to the most illustrious by questioning him as long as we will, and leaving him as abruptly. . . .

—Walter Savage Landor.

January 29th to February 4th

29th.
Adelaide Ristori, *b.* 30 Ja. 1822
I. Adelaide Ristori, 17-Pt.II:109-119
II. Thackeray's On Being Found Out, 1-Pt. I:104-115

30th.
Walter Savage Landor, *b.* 30 Ja. 1775
I. Rose Aylmer, 15:119
II. The Maid's Lament, 15:119-120
III. Mother, I Cannot Mind My Wheel, 12:273
IV. On His Seventy-fifth Birthday, 13:278
V. Ruskin's The Two Boyhoods, 1-Pt.II:3-23

31st.
I. Carlyle's Essay on Biography, 2-Pt. I:3-31

F. 1st.
I. Morris's February, 14:102-103
II. Belloc's South Country, 12:331
III. Early Morning, 13:294

2nd.
W. R. Benet, *b.* 2 F. 1886
I. Tricksters, 13:288
II. Hodgson's Eve, 11:324
III. The Gipsy Girl, 14:299

3rd.
Sidney Lanier, *b.* 3 F. 1842
I. The Marshes of Glynn, 14:55-61
II. A Ballad of Trees and the Master, 12:316-317
III. The Stirrup-Cup, 13:283

4th.
Thomas Carlyle, *d.* 4 F. 1881
I. Mirabeau, 2-Pt.I:79-86
II. Ghosts, 2-Pt.I:134-137
III. Labor, 2-Pt. I:138-145

Borrow therefore, of those golden morning hours, and bestow them on your book.

—Earl of Bedford.

February 5th to 11th

5th.	I.	De Quincey's On the Knocking at the Gate In Macbeth, 4-Pt.II:100-107
6th.		Sir Henry Irving, *b.* 6 F. 1838
	I.	Sir Henry Irving, 17-II:39-47
7th.		Charles Dickens, *b.* 7 F. 1812
	I.	The Trial for Murder, 21-Pt.I:1-19
8th.		John Ruskin, *b.* 8 F. 1819
	I.	The Slave Ship, 1-Pt.II:27-29
	II.	Art and Morals, 1-Pt.II:103-132
	III.	Peace, 1-Pt.II:135-137
9th.		George Ade, *b.* 9 F. 1866
	I.	The Fable of the Preacher, 9-Pt.II:67-71
	II.	The Fable of the Caddy, 9-Pt.II:93-94
	III.	The Fable of the Two Mandolin Players, 9-Pt.II:131-136
10th.		Sir John Suckling, *baptized* 10 F. 1609
	I.	Encouragements to a Lover, 12:122
	II.	Constancy, 12:122-123
		E. W. Townsend, *b.* 10 F. 1855
	III.	Chimmie Meets the Duchess, 9-Pt.I:109-114
11th.	I.	Brooke's Dust, 12:341
	II.	1914—V—The Soldier, 15:228
	III.	Guiterman's In the Hospital, 15:203

The scholar, only, knows how dear these silent, yet eloquent, companions of pure thoughts and innocent hours become in the season of adversity. When all that is worldly turns to dross around us, these only retain their steady value.

—Washington Irving.

February 12th to 18th

12th.		Abraham Lincoln, *b.* 12 F. 1809
	I.	Lincoln, 16-Pt.I:93-141
13th.	I.	Irving's The Stout Gentleman, 3-Pt.II: 129-145
14th.		W. T. Sherman, *d.* 14 F. 1891
	I.	General William Tecumseh Sherman, 16-Pt.II:32-61
15th.		Charles Bertrand Lewis ("M. Quad") *b.* 15 F. 1842
	I.	The Patent Gas Regulator, 9-Pt.II:3-7
	II.	Two Cases of Grip, 8-Pt. I:50-53
16th.		Joseph Hergesheimer, *b.* 15 F. 1880
	I.	A Sprig of Lemon Verbena, 22-Pt.II:1-47
17th.		Josephine Dodge Daskam, *b.* 17 F. 1876
	I.	The Woman Who Was Not Athletic, 9-Pt.II:78-80
	II.	The Woman Who Used Her Theory, 9-Pt. II:80-81
	III.	The Woman Who Helped Her Sister, 9-Pt.II:81-82
18th.	I.	De Quincey's The Affliction of Childhood, 4-Pt.II:3-30

What a place to be in is an old library! It seems as though all the souls of all the writers were reposing here,
—CHARLES LAMB.

FEBRUARY 19TH TO 25TH

19th. I. Conrad's The Lagoon, 22-Pt.I:17-37

20th. JOSEPH JEFFERSON, *b.* 20 F. 1829
I. Joseph Jefferson, 17-Pt.II:3-22

21st. JOHN HENRY NEWMAN, *b.* 21 F. 1801
I. The Pillar of the Cloud, 12:323
II. Sensitiveness, 15:183-184
III. Flowers Without Fruit, 15:184
IV. Lincoln's Address at Cooper Institute, 5-Pt.I:37-69

22nd. GEORGE WASHINGTON, *b.* 22 F. 1732
I. Washington, 16-Pt. I:3-42

23rd. I. Mrs. Freeman's The Wind in the Rose-bush, 20-Pt.II:12-38

24th. SAMUEL LOVER, *b.* 24 F. 1797
I. The Gridiron, 19-Pt.II:59-70

25th. I. Lamb's Superannuated Man, 5-Pt.II: 80-91
II. Old China, 5-Pt.II:91-100

A little peaceful home
Bounds all my wants and wishes; add to this
My book and friend, and this is happiness.
—Francesco Di Rioja.

February 26th to March 4th

26th. Sam Walter Foss, *d.* 26 F. 1911
I. The Prayer of Cyrus Brown, 9-Pt.II:8
II. The Meeting of the Clabberhuses, 8-Pt.I: 39-41
III. A Modern Martyrdom, 9-Pt.II:84-86
IV. The Ideal Husband to His Wife, 9-Pt.I: 103-104

27th. Henry Wadsworth Longfellow, *b.* 27 F. 1807
I. Henry Wadsworth Longfellow, 17-Pt.I: 3-27
II. Wreck of the Hesperus, 10:156-160
III. My Lost Youth, 12:263-266

28th. Ellen Terry, *b.* 27 F. 1848
I. Ellen Terry, 17-Pt.II:48-60

Mr. 1st. I. Morris's March, 14:103-104
W. D. Howells, *b.* 1 Mr. 1837
II. Mrs. Johnson, 8-Pt.II:107-128

2nd. I. Franklin's Settling Down, 6-Pt.II:76-85
II. Public Affairs, 6-Pt.II:102-107

3rd. Edmund Waller, *b.* 9 Mr. 1606
I. On a Girdle, 12:132
II. De la Mare's The Listeners, 11:326

4th. Inauguration Day
I. Lincoln's First Inaugural Address 5-Pt.I: 74-89

A little library, growing larger every year, is an honorable part of a man's history. It is a man's duty to have books. A library is not a luxury, but one of the necessaries of life.

—Henry Ward Beecher.

March 5th to 11th

5th. Frank Norris, *b.* 5 Mr. 1870
I. The Passing of Cock-Eye Blacklock, 22-Pt. II:64

6th. Elizabeth Barrett Browning, *b.* 6 Mr. 1806
I. Mother and Poet, 11:297-302
II. A Musical Instrument, 12:282-283
III. The Cry of the Children, 12:296-302

7th. I. Thackeray's On a Lazy Idle Boy, 1-Pt.I: 41-51

8th. Henry Ward Beecher, *d.* 8 Mr. 1887
I. Deacon Marble, 7-Pt. I:13-15
II. The Deacon's Trout, 7-Pt.I:15-16
III. Noble and the Empty Hole, 7-Pt.I:17-18

9th. Anna Letitia Barbauld, *d.* 9 Mr. 1825
I. Life, 14:260-261
II. Dunsany's Night at an Inn, 18:1

10th. I. Ruskin's The Mountain Gloom, 1-Pt.II: 33-56

11th. Charles Sumner, *d.* 11 Mr. 1874
I. Longfellow's Charles Sumner, 15:111-112
Giles Fletcher, *buried* 11 Mr. 1611
II. Wooing Song, 12:101-102
III. Carlyle's Reward, 2-Pt.I:146-160

Books that can be held in the hand, and carried to the fireside are the best after all.

—Samuel Johnson.

March 12th to 18th

12th. I. Cozzens's A Family Horse, 9-Pt.I:3-14
II. Living in the Country, 7-Pt.I:82-95

13th. I. Macaulay's Task of the Modern Historian, 2-Pt.II:3-22

14th. Henry IV. *defeated the "Leaguers" at Ivry*, 14 Mr. 1590
I. Macaulay's Ivry, 10:194-199

15th. Johann Ludwig Paul Heyse, *b.* 15 Mr. 1830
I. L'Arrabiata, 20-Pt.I:130-157

16th. Wallace Irwin, *b.* 15 Mr. 1876
I. The Servant Problemb, 7-Pt.I:132

17th. I. Hawthorne's The Great Stone Face, 3-Pt. I:103-135

18th. I. Roche'sThe V-A-S-E, 7-Pt.II:60-61
II. Roche's A Boston Lullaby, 8-Pt.II:78
III. A Boston Lullaby (Anon.) 7-Pt.II:105
IV. Burgess's The Bohemians of Boston, 7-Pt. II:141-143

The first time I read an excellent book, it is to me just as if I had gained a new friend; when I read over a book I have perused before, it resembles the meeting with an old one.

—Oliver Goldsmith.

March 19th to 25th

19th. Thomas Bailey Aldrich, *d.* 19 Mr. 1907
I. A Rivermouth Romance, 7-Pt.II:129-140

20th. Charles Godfrey Leland, *d.* 20 Mr. 1903
I. Ballad, 7-Pt.II:51-52
II. Hans Breitmann's Party, 7-Pt.I:96-97
III. De Quincey's Levana, 4-Pt.II:145-157

21st. Robert Southey, *d.* 21 Mr. 1843
I. The Inchcape Rock, 10:153-156
II. My Days Among the Dead Are Past, 14:261-262
III. Lincoln's Springfield Speech, 5-Pt.I:23-36

22nd. I. Lamb's Two Races of Men, 5-Pt.II:3-11

23rd. John Davidson, *disappeared* 23 Mr. 1909
I. Butterflies, 12:345
II. Doyle's Dancing Men, 22-Pt.I:63-100

24th. Henry Wadsworth Longfellow, *d.* 24 Mr. 1882
I. The Building of the Ship, 11:89-102
II. The Skeleton in Armor, 10:124-130
III. Resignation, 15:131-133
IV. The Arrow and the Song, 12:283-284

25th. I. Franklin's George Whitefield, 6-Pt.II:108-114
II. The Franklin Stove, 6-Pt.II:115-116
III. Civic Pride, 6-Pt.II:117-124
IV. Advice to a Young Tradesman, 6-Pt.II:153-155

For whatsoever things were written aforetime were written for our learnings.

—St. Paul.

March 26th to April 1st

26th. A. E. Housman, *b.* 26 Mr. 1859
I. A Shropshire Lad-XIII, 12:340
II. Ferber's Gay Old Dog, 22-Pt.II:81-114

27th. I. Thackeray's Thorns in the Cushion, 1-Pt. I:51-64

28th. Foch, *made Commander Allied Armies, 28 Mr. 1918*
I. Burr's Fall In, 15: 211
II. Coates's Place de la Concorde, 15:226

29th. Bonnivard, Prisoner of Chillon, *liberated* 29 Mr. 1536
I. Byron's Prisoner of Chillon, 11:191-204

30th. De Wolf Hopper, *b.* 30 Mr. 1858
I. Casey at the Bat, 9-Pt.I:95-98
II. Butler's Just Like a Cat, 8-Pt.I:152

31st. Andrew Marvell, *b.* 31 Mr. 1621
I. The Garden, 14:20-22
II. Bermudas, 15:162-163
John Donne, *d.* 31 Mr. 1631
III. The Dream, 12:137-138
IV. The Will, 15:156-158
V. Death, 13:195-196
VI. A Burnt Ship, 13:272

Ap. 1st. Agnes Repplier, *b.* 1 Ap. 1858
I. A Plea for Humor, 8-Pt.II:3-25

Dreams, books are each a world; and books, we know,
Are a substantial world, both pure and good:
Round these, with tendrils, strong as flesh and blood,
Our pastime and our happiness will grow.
—WILLIAM WORDSWORTH.

APRIL 2ND TO 8TH

2nd.
I. Jefferson, 16-Pt. I:43-70
Nelson's Victory Over the Danish Fleet, 2 Ap. 1801
II. The Battle of the Baltic, 10:189-192

3rd.
WASHINGTON IRVING, *b.* 3 Ap. 1783
I. Wouter Van Twiller, 7-Pt.I:3-10
II. The Voyage, 3-Pt.II:61-71

4th.
I. Browning's Home-Thoughts, from Abroad, 12:57-58
II. Macaulay's Byron the Poet, 2-Pt.II:94-109

5th.
FRANK R. STOCKTON, *b.* 5 Ap. 1834
I. Pomona's Novel, 7-Pt.II:62-81
II. A Piece of Red Calico, 8-Pt.I:105-112

6th.
COMMANDER ROBERT E. PEARY *reached the North Pole*, 6 Ap. 1909
I. At the North Pole, 16-Pt.II:125-146

7th.
WILLIAM WORDSWORTH, *b.* 7 Ap. 1770
I. Landor's To Wordsworth, 14:148-150
II. To the Cuckoo, 12:38-40
III. Daffodils, 12:41-42
IV. Tintern Abbey, 14:47-52

V. Lucy Gray, 10:255-258
VI. Arnold's Memorial Verses, 15:77-79

8th. PHINEAS FLETCHER, *baptized*, 8 Ap. 1582
I. A Hymn, 12:317
ROBERT HAVEN SCHAUFFLER, *b.* 8 Ap. 1879
II. Earth's Easter (1915), 15:224
III. Hagedorn's Song Is So Old, 12:337

But words are things, and a small drop of ink, falling like dew, upon a thought, produces that which makes thousands, perhaps millions, think.

—Lord Byron.

April 9th to 15th

9th.	I.	Tennyson's Early Spring, 14:94-96
	II.	Poe's Ligeia, 4-Pt.I:37-63
10th.	I.	De Quincey's The Vision of Sudden Death, 4-Pt.II:119-145
11th.		Napoleon *abdicated at Fontainebleau,* 11 Ap. 1814
	I.	Byron's Ode to Napoleon Buonaparte, 13:109-115
12th.	I.	Franklin's Autobiography, 6-Pt.II:3-35
13th.	I.	Burns's To a Mountain Daisy, 14:109-111
	II.	Lamb's Imperfect Sympathies, 5-Pt.II: 21-34
14th.		Lincoln *shot by John Wilkes Booth,* 14 Ap. 1865
	I.	Markham's, Lincoln, the Man of the People, 14:296
	II.	Flecker's Dying Patriot, 12:347
	III.	Ballad of Camden Town, 10:295
15th.		Abraham Lincoln, *d.* 15 Ap. 1865
	I.	Farewell at Springfield, 5-Pt.I:70
	II.	Speech to 166th Ohio Regiment, 5-Pt.I: 96-97
	III.	Letters to Mrs. Lincoln, 5-Pt.I:113-114
	IV.	To Grant, 5-Pt.I:121
	V.	Whitman's O Captain! My Captain! 15:105-106
		Titanic Sunk, 15 Ap. 1912
	VI.	Van Dyke's Heroes of the Titanic, 10:305

Many times the reading of a book has made the fortune of a man—has decided his way of life.
—Ralph Waldo Emerson.

April 16th to 22nd

16th.
I. Herbert's Easter, 15:152-153
II. Franklin's Motion for Prayers, 6-Pt.II: 162-164
III. Necessary Hints, 6-Pt.II:160-161

17th.
Benjamin Franklin, *d.* 17 Ap. 1790
I. Franklin's Autobiography, 6-Pt.II:35-75
Dr. Charles H. Parkhurst, *b.* 17 Ap. 1842
II. A Remarkable Dream, 8-Pt.I:79-80

18th.
Richard Harding Davis, *b.* 18 Ap. 1864
I. Mr. Travers's First Hunt, 22-Pt.I:135
II. A Slave to Duty, 8-Pt.I:66-67

19th.
Battles of Lexington and Concord, 19 Ap. 1775
I. Emerson's Concord Hymn, 12:218-219
Siege of Ratisbon, 19-23 Ap. 1809
II. Browning's Incident of the French Camp, 10:213-214

20th.
I. Campbell's Ye Mariners of England, 10: 150-151
II. Lincoln's Response to Serenade, 5-Pt.I: 98-100
William H. Davies, *b.* 20 Ap. 1870
III. Davies's Catharine, 11:327

21st.
Charlotte Brontë, *b.* 21 Ap. 1816
I. Charlotte Brontë, 17-Pt.I:121-132
II. Thackeray's De Juventute, 1-Pt.I:65-87

22nd. I. Riley's The Elf-Child, 8-Pt.I:34-36
II. A Liz-Town Humorist, 8-Pt.I:48-49
III. Carlyle's The Watch Tower, 2-Pt.I:129-133
UNITED STATES DAY CELEBRATED IN FRANCE 22 Ap. 1917
IV. Van Dyke's The Name of France, 15:224

Knowing I loved my books, he furnished me,
From my own library, with volumes that
I prize above my dukedom.

—William Shakespeare.

April 23rd to 29th

23rd. William Shakespeare, *b.* 23 (?) Ap. 1564: *d.* 23 Ap. 1616
- I. When Daisies Pied, 12:18-19
- II. Under the Greenwood Tree, 12:21
- III. Hark, Hark, The Lark, 12:97
- IV. Milton's Epitaph on Shakespeare, 15:44
- V. Stratford-on-Avon, 3-Pt.II:95-125

24th. James T. Fields, *d.* 24 Ap. 1881
- I. The Owl-Critic, 7-Pt.I:41-44
- II. The Alarmed Skipper, 7-Pt.I:75-76

Lord Dunsany, *wounded* 25 Ap. 1916
- III. Songs from an Evil Wood, 15:221

25th. Oliver Cromwell, *b.* 25 Ap. 1599
- I. Marvell's Upon Cromwell's Return from Ireland, 13:54-59
- II. Milton's to the Lord General Cromwell 13:201-202

John Keble, *b.* 25 Ap. 1792
- III. Morning, 15:173-175
- IV. Evening, 15:175-177

26th. Charles Farrar Browne (Artemus Ward) *b.* 26 Ap. 1834
- I. One of Mr. Ward's Business Letters, 8-Pt. II:68-69
- II. On Forts, 8-Pt.II:69-71
- III. Among the Spirits, 8-Pt.I:81-85

27th. U. S. Grant, *b.* 27 Ap. 1822
- I. General Ulysses Simpson Grant, 16-Pt.II: 3-30

28th. 28 Ap. 1864
"Tell Tad the Goats are Well."
I. Lincoln's Telegram to Mrs. Lincoln, 5-Pt. I:114
II. The Last Address in Public, April 11, 1865, 5-Pt.I:102-106

29th. E. R. Sill, *b.* 29 Ap. 1841
I. Five Lives, 7-Pt.I:39-40
II. Eve's Daughter, 9-Pt.I:102
III. Opportunity, 11:106
IV. The Fool's Prayer, 11:263-264

I own that I am disposed to say grace upon twenty other occasions in the course of the day besides my dinner. . . Why have we none for books?

—Charles Lamb.

April 30th to May 6th

30th.	I.	Peck's Bessie Brown, M. D., 8-Pt.II:81-82
	II.	A Kiss in the Rain, 9-Pt.II:83
	III.	Poe's Fall of the House of Usher, 4-Pt.I: 3-34
My. 1st.	I.	Morris's May, 14:104-105
		Battle of Manila Bay, 1 My. 1898
	II.	Ware's Manila, 8-Pt. I:173
	III.	Graves's It's a Queer Time, 15:219
2nd.	I.	Lowell's To the Dandelion, 14:116-118
	II.	Lamb's Farewell to] Tobacco, 5-Pt.II: 149-154
	III.	She Is Going, 5-Pt.II:154
3rd.	I.	Browning's Two in the Campagna, 14: 187-189
	II.	Franklin's Letters, 6-Pt.II:167-178
4th.		Richard Hovey, *b.* 4 My. 1864
	I.	The Sea Gypsy, 12:334
	II.	Braithwaite's Sic Vita, 12:343
	III.	Sandy Star, 12:346
5th.		Christopher Morley, *b.* 5 My. 1890
	I.	Rhubarb, 22-Pt. II:56
6th.		Abbé Vogler, *d.* 6 My. 1814
	I.	Browning's Abt Vogler, 14:177-183

Where a book raises your spirit, and inspires you with noble and courageous feelings, seek for no other rule to judge the event by: it is good and made by a good workman.
—Jean de la Bruyère.

May 7th to 13th

7th.		Robert Browning, *b.* 7 My. 1812
	I.	Landor's To Robert Browning, 14:151-152
	II.	A King Lived Long Ago, 11:9-11
	III.	Evelyn Hope, 15:121-123
	IV.	How They Brought the Good News, 10:130-134
	V.	A Woman's Last Word, 14:189-191
8th.	I.	Shakespeare's Sonnets, 13:184-195
	II.	Peabody's Fortune and Men's Eyes, 18:89
9th.		J. M. Barrie, *b.* 9 My. 1860
	I.	The Courting of T'Nowhead's Bell, 20-Pt. I:1-29
10th.		Henry M. Stanley, *d.* 10 My. 1904
	I.	In Darkest Africa, 16-Pt.II:97-124
11th.	I.	Wordsworth's The Green Linnet, 14:106-108
		George Edward Woodberry, *b.* 12 My. 1855
	II.	At Gibraltar, 13:290
12th.		Dante Gabriel Rossetti, *b.* 12 My. 1828
	I.	The Blessed Damozel, 10:58-63
	II.	The Sonnet, 13:176-177
	III.	The House of Life, 13:257-264
13th.		Alphonse Daudet, *b.* 13 My. 1840
	I.	The Siege of Berlin, 21-Pt.I:129-138

Learn to be good readers—which is perhaps a more difficult thing than you imagine. Learn to be discriminative in your reading; to read faithfully, and with your best attention, all kinds of things which you have a real interest in.

—Thomas Carlyle.

May 14th to 20th

14th.		"Mother's Day" (2d Sunday in May)
	I.	Branch's Songs for My Mother, 14:300
	II.	Emerson's Each and All, 14:262-263
	III.	Carlyle's Battle of Dunbar, 2-Pt.I:111-128
15th.	I.	Thackeray's On Letts's Diary, 1-Pt.I:115-130
16th.		Honoré de Balzac, *b.* 20 My. 1799
	I.	A Passion in the Desert, 21-Pt.II:107-129
17th.	I.	Thackeray's On a Joke I Once Heard, 1-Pt.I:87-104
18th.	I.	Browning's May and Death, 15:123-124
	II.	Galsworthy's The Little Man, 18:227
19th.		Battle of La Hogue 19 My. 1692 (N. S. 29 My. 1692)
	I.	Browning's Hervé Riel, 10:162-168
		Nathaniel Hawthorne, *d.* 19 My. 1864
	II.	The Great Carbuncle, 20-Pt.II:39-61
20th.	I.	Gerstenberg's Overtones, 18:139

At this day, as much company as I have kept, and as much as I love it, I love reading better.
—ALEXANDER POPE.

MAY 21ST TO 27TH

21st.		ALEXANDER POPE, *b.* 21 My. 1688
	I.	On a Certain Lady at Court, 13:272-273
	II.	The Dying Christian to His Soul, 15:169
	III.	The Universal Prayer, 15:166-168
		JAMES GRAHAM, Marquis of Montrose, *d.* 21 My. 1650
	IV.	The Execution of Montrose, 10:270-277
22nd.		ARTHUR CONAN DOYLE, *b.* 22 My. 1859
	I.	The Dancing Men, 22-Pt.I:63
23rd.		THOMAS HOOD, *b.* 23 My. 1799
	I.	Flowers, 12:53-54
	II.	I Remember, I Remember, 12:269-270
	III.	The Song of the Shirt, 12:292-295
	IV.	The Bridge of Sighs, 15:124-128
	V.	The Dream of Eugene Aram, 11:265-273
24th.		RICHARD MANSFIELD, *b.* 24 My. 1857
	I.	Richard Mansfield, 17-Pt.II:61-79
25th.		RALPH WALDO EMERSON, *b.* 25 My. 1803
	I.	The Rhodora, 14:115
	II.	The Titmouse, 12:66-69
	III.	The Problem, 14:268-271
	IV.	Lincoln's The Whigs and the Mexican War, 5-Pt.I:3-6
	V.	Notes for a Law Lecture, 5-Pt.I:7-10
26th.	I.	Bret Harte's Melons, 7-Pt.II:41-50
	II.	The Society upon the Stanislaus, 7-Pt.II: 57-59
27th.	I.	Lady Dufferin's Lament of the Irish Emigrant, 15:128-130
	II.	Hawthorne's Wakefield, 3-Pt.I:85-99

All the best experience of humanity, folded, saved, freighted to us here! Some of these tiny ships we call Old and New Testaments, Homer, Æschylus, Plato, Juvenal, etc. Precious Minims!

—Walt Whitman.

May 28th to June 3rd

28th.		Thomas Moore, *b.* 28 My. 1779
	I.	As Slow Our Ship, 12:232-233
	II.	Believe Me, If All Those Endearing Young Charms, 12:157-158
	III.	The Lake of the Dismal Swamp, 11:83-85
	IV.	Oft in the Stilly Night, 12:271-272
	V.	Fly to the Desert, 12:155-157
	VI.	Canadian Boat Song, 12:233-234
29th.	I.	De Quincey's Pleasures of Opium, 4-Pt. II:31-73
30th.		Memorial Day
	I.	Hale's the Man Without a Country, 21-Pt.II:57-95
31st.		Walt Whitman, *b.* 31 My. 1819
	I.	Out of the Cradle Endlessly Rocking, 14: 120-129
Je. 1st.		Henry Francis Lyte, *b.* 1 Je. 1793
	I.	Abide With Me, 15:180-181
		John Drinkwater, *b.* 1 Je. 1882
	II.	Birthright, 15:199
		Christopher Marlowe, *killed in a street brawl*, 1 Je. 1593
	III.	Cabell's Porcelain Cups, 22-Pt.I:38-62

2nd.
J. G. Saxe, *b.* 2 Je. 1816
I. Early Rising, 9-Pt. I:71-72
II. The Coquette, 7-Pt.II:29-30
III. The Stammering Wife, 7-Pt.I:98-99
IV. My Familiar, 9-Pt.I:15-16
Thomas Hardy, *b.* 2 Je. 1840
V. Hardy's The Oxen, 15:201

3rd.
I. Hood's It Was Not in the Winter, 12:167-168
II. Lamb's Letters, 5-Pt.II:117-145

We ought to regard books as we do sweetmeats, not wholly to aim at the pleasantest, but chiefly to respect the wholesomest; not forbidding either, but approving the latter most.

—PLUTARCH.

JUNE 4TH TO 10TH

4th.	I.	Thackeray's Dennis Haggarty's Wife, 21-Pt.I:20-52
5th.		O. HENRY, *d.* 5 Je. 1910
	I.	The Furnished Room, 22-Pt.I:140
6th.		ROBERT FALCON SCOTT, *b.* 6 Je. 1868
	I.	Captain Scott's Last Struggle, 16-Pt.II: 152-159
7th.		EDWIN BOOTH, *d.* 7 Je. 1893
	I.	Edwin Booth, 17-Pt.II:23-38
8th.	I.	Lamb's Letters, 5-Pt.II:103-116
9th.		CHARLES DICKENS, *d.* 9 Je. 1870
	I.	Charles Dickens, 17-Pt.I:99-120
10th.		EDWARD EVERETT HALE, *d.* 10 Je. 1909
	I.	My Double and How He Undid Me, 8-Pt. I:124-142

If an author be worthy of anything, he is worth bottoming. It may be all very well to skim milk, for the cream lies on the top; but who could skim Lord Byron?

—George Searle Phillips.

June 11th to 17th

11th.	I.	Wells's Tragedy of a Theatre Hat, 9-Pt. II:50-55
	II.	One Week, 9-Pt.II:151
	III.	The Poster Girl, 8-Pt.II:92-93
	IV.	A Memory, 9-Pt.I:116-117
12th.		Charles Kingsley, *b.* 12 Je. 1819
	I.	Oh! That We Two Were Maying, 12:175-176
	II.	The Last Buccaneer, 14:240-242
	III.	The Sands of Dee, 10:261-262
	IV.	The Three Fishers, 10:262-263
	V.	Lorraine, 11:306-308
13th.		William Butler Yeats, *b.* 13 Je. 1865
	I.	Ballad of Father Gilligan, 10:314
	II.	Fiddler of Dooney, 14:310
14th.		Flag Day
	I.	Whittier's Barbara Frietchie, 10:210-213
	II.	Key's Star-Spangled Banner, 12:213-215
	III.	Drake's American Flag, 12:215-217
	IV.	Holmes's Old Ironsides, 12:217-218
15th.	I.	Leacock's My Financial Career, 9-Pt.II: 19-23
	II.	Hawthorne's Gray Champion, 3-Pt.I: 139-152
16th.	I.	Lanigan's The Villager and the Snake, 9-Pt.I:19

II. The Amateur Orlando, 9-Pt.I:26-30
III. The Ahkoond of Swat, 8-Pt.I:37-38

17th. Joseph Addison, *d.* 17 Je. 1719
I. The Voice of the Heavens, 15:165-166
II. Poe's MS. Found in a Bottle, 4-Pt.I: 105-123
III. Lincoln's Emancipation Proclamation, 5-Pt.I:90-93
IV. Ship of State and Pilot, 5-Pt. I:94-95

Sitting last winter among my books, and walled around with all the comfort and protection which they and my fireside could afford me—to wit, a table of higher piled books at my back, my writing desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet—I began to consider how I loved the authors of those books.

—Leigh Hunt.

June 18th to 24th

18th. I. Hawthorne's Ethan Brand, 3-Pt.I:55-82

19th. Richard Monckton Milnes, *d.* Aug. 11, 1885
I. The Brook-Side, 12:177-178
II. The Men of Old, 14:133-135
III. Lincoln's Speech in Independence Hall, 5-Pt. I:71-73
IV. To the Workingmen of Manchester, 5-Pt. I:115-117

20th. I. Longfellow's Hymn to the Night, 12:46-47
II. The Light of the Stars, 12:48-49
III. Daybreak, 12:49-50
IV. Seaweed, 14:88-89
V. The Village Blacksmith, 14:165-166

21st. Henry Guy Carleton, *b.* 21 Je. 1856
I. The Thompson Street Poker Club, 7-Pt. II:116-121
II. Munkittrick's Patriotic Tourist, 9-Pt.II: 47-48
III. What's in a Name? 9-Pt.II:103-104
IV. 'Tis Ever Thus, 9-Pt.II:152

22nd. Alan Seeger, *b.* 22 Je. 1888
I. I Have a Rendezvous with Death, 15:215
II. O. Henry's Gift of the Magi, 22-Pt.II:48

23rd.
I. Longfellow's The Day Is Done, 12:240-242
II. The Beleaguered City, 14:249-251
III. The Bridge, 12:279-282
IV. Whittier's Ichabod, 14:154-156
V. Maud Muller, 11:219-224

24th.
AMBROSE BIERCE, *b.* 24 Je. 1842
I. The Dog and the Bees, 7-Pt.II:10
II. The Man and the Goose, 9-Pt.I:85
Battle of Bannockburn, 24 Je. 1314
III. Burns's Bannockburn, 12:198-199
IV. My Heart's in the Highlands, 12:36-37
V. The Banks of Doon, 12:146-147

Next to the originator of a good sentence is the first quoter of it. Many will read the book before one thinks of quoting a passage. As soon as he has done this, that line will be quoted east and west.

—Ralph Waldo Emerson.

June 25th to July 1st

25th.	I.	Goodman's Eugenically Speaking, 18:193
26th.	I.	Burns's Elegy, 15:61-64
	II.	Mary Morison, 12:147-148
	III.	Oh! Saw Ye Bonnie Lesley? 12:148-149
	IV.	O, My Luve's Like a Red, Red Rose, 12:149-150
	V.	Ae Fond Kiss, 12:150-151
27th.		Helen Keller, *b.* 27 Je. 1880
	I.	Helen Keller, 17-Pt.I:167-171
	II.	Garrison's A Love Song, 12:338
28th.	I.	Lincoln's Letter to Bryant, 5-Pt.I:122-123
	II.	Burns's of A' the Airts, 12:151
	III.	Highland Mary, 12:152-153
	IV.	A Farewell, 12:199-200
	V.	It Was A' for Our Rightfu' King, 12:200-201
29th.	I.	The Pit and the Pendulum, 21-Pt.I:139-162
30th.	I.	Burns's John Anderson My Jo, 12:245-246
	II.	Thou Lingering Star, 12:270-271
	III.	Lines Written on a Banknote, 13:273-274
	IV.	Byron's Darkness, 11:102-105
	V.	Oh! Snatch'd Away in Beauty's Bloom, 15:113-114
Jl. 1st.		Harriet Beecher Stowe, *d.* 1 Jl. 1896
	I.	The Minister's Wooing, 8-Pt.II:97-106

A library is not worth anything without a catalogue; it is a Polyphemus without an eye in his head—and you must confront the difficulties whatever they may be, of making a proper catalogue.

—Thomas Carlyle.

July 2nd to 8th

2nd.		Richard Henry Stoddard, *b.* 2 Jl. 1825
	I.	There Are Gains for All Our Losses, 12:267
	II.	The Sky, 13:281
	III.	Byron's Ode on Venice, 13:115-121
	IV.	Stanzas for Music, 12:162-163
	V.	When We Two Parted, 12:163-164
3rd.		Charlotte Perkins (Stetson) Gilman, *b.* 3 Jl. 1860
	I.	Similar Cases, 9-Pt.I:53-57
	II.	Byron's She Walks in Beauty, 12:164-165
	III.	Destruction of Sennacherib, 11:183-184
	IV.	Sonnet on Chillon, 13:222
4th.		Nathaniel Hawthorne, *b.* 4 Jl. 1804
	I.	Nathaniel Hawthorne, 17-Pt.I:74-98
		Declaration of Independence, 4 Jl. 1776
	II.	Emerson's Ode, 13:167-169
5th.	I.	Emerson's Waldeinsamkeit, 14:39-41
	II.	The World-Soul, 12:59-63
	III.	To the Humblebee, 12:64-66
	IV.	The Forerunners, 14:265-267
	V.	Brahma, 14:271
6th.	I.	Macdonald's Earl o' Quarterdeck, 10:300
7th.	I.	Markham's Man with the Hoe, 14:294
8th.		Shelley *drowned*, 8 Jl. 1822
	I.	Memorabilia, 14:151
	II.	Hawthorne's The Minister's Black Veil, 21-Pt.I:107-128

For my part I have ever gained the most profit, and the most pleasure also, from the books which have made me think the most.

—Julius C. Hare.

July 9th to 15th

9th.	I.	Browning's The Statue and the Bust, 11:273-284
	II.	The Lost Leader, 12:289-290
	III.	The Patriot, 11:290-291
10th.		Albert Bigelow Paine, *b.* 10 Jl. 1861
	I.	Mis' Smith, 8-Pt.II:77
		F. P. Dunne ("Mr. Dooley"), *b.* 10 Jl. 1867
	II.	Home Life of Geniuses, 9-Pt.II:56-62
	III.	The City as a Summer Resort, 9-Pt.II:138-144
11th.	I.	Burdette's Vacation of Mustapha, 8-Pt.I:3-7
	II.	The Legend of Mimir, 8-Pt.I:68-69
	III.	The Artless Prattle of Childhood, 7-Pt.II:106-112
	IV.	Rheumatism Movement Cure, 8-Pt.II:37-43
12th.		B. P. Shillaber, *b.* 12 Jl. 1814
	I.	Fancy Diseases, 7-Pt. I:32
	II.	Bailed Out, 7-Pt.I:33
	III.	Masson's My Subway Guard Friend, 9-Pt.I:140
13th.	I.	Mukerji's Judgment of Indra, 18:257
14th.		The Bastille Destroyed, 14 Jl. 1789
	I.	Carlyle's The Flight to Varennes from "The French Revolution," 2-Pt.I:87-110

15th. Battle of Château Thierry, 15 Jl. 1918
I. Grenfell's Into Battle, 15:217
II. Keats's La Belle Dame Sans Merci, 10:85-87
III. Ode to a Nightingale, 13:132-135
IV. Ode, 13:135-137
V. Ode to Psyche, 13:139-141
VI. Fancy, 13:143-146

Books are the food of youth, the delight of old age; the ornament of prosperity; the refuge and comfort of adversity; a delight at home, and no hindrance abroad; companions at night, in travelling, in the country.

—CICERO.

JULY 16TH TO 22ND

16th.		ROALD AMUNDSEN, *b.* 16 Jl. 1872
	I.	Amundsen, 16-Pt.II:147-151
	II.	Masefield's Sea Fever, 12:324
17th.	I.	Keats's Robin Hood, 14:146-148
	II.	Sonnets, 13:223-227
	III.	Shelley's Hymn of Pan, 12:44-45
	IV.	Lines Written Among the Euganean Hills, 14:61-73
	V.	Stanzas Written in Dejection, 14:73-75
18th.		WILLIAM MAKEPEACE THACKERAY, *b.* 18 Jl. 1811
	I.	De Finibus, 1-Pt. I:143-157
	II.	Ballads, 1-Pt.I:161-164
19th.	I.	Derby's Illustrated Newspapers, 7-Pt.II: 11-19
	II.	Tushmaker's Toothpuller, 7-Pt.II:53-56
	III.	Burdette's Romance of the Carpet, 9-Pt. I: 31-33
20th.		JEAN INGELOW, *d.* 20 Jl. 1897
	I.	High Tide on the Coast of Lincolnshire, 10:263-269
	II.	Shelley's The Cloud, 14:90-93
	III.	Hymn to Intellectual Beauty, 13:121-124
	IV.	To a Skylark, 13:124-129
	V.	Arethusa, 11:140-143

21st. ROBERT BURNS, *d.* 21 Jl. 1796
- I. Wordsworth's Thoughts, 15:65-67
- II. Shelley's Love's Philosophy, 12:160
- III. I Fear Thy Kisses, 12:161
- IV. To——, 12:161-162
- V. To——, 12:162

22nd.
- I. Shelley's Ozymandias of Egypt, 13:222-223
- II. Song, 12:225-226
- III. When the Lamp Is Shattered, 12:274-275
- IV. Tennyson's The Gardener's Daughter, 11:17-28
- V. The Deserted House, 15:23-24

Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; morals, grave; logic and rhetoric, able to contend.

-Bacon.

JULY 23RD TO 29TH

23rd.		U. S. Grant, *d.* 23 Jl. 1885
	I.	Lincoln to Grant, 5-Pt.I:121
	II.	Tennyson's Ulysses, 14:175-177
	III.	Ask Me No More, 12:180
	IV.	The Splendor Falls, 12:181
	V.	Come into the Garden, Maud, 12:182-184
	VI.	Sir Galahad, 14:184-186
24th.		John Newton, *b.* 24 Jl. 1725
	I.	The Quiet Heart, 15:170
	II.	Tennyson's The Miller's Daughter, 11:31-40
	III.	The Oak, 14:41
	IV.	Sir Launcelot and Queen Guinevere, 10:51-53
	V.	Song, 12:54-55
25th.	I.	Tennyson's The Throstle, 12:55-56
	II.	A Small, Sweet Idyl, 14:79-80
	III.	Merlin and the Gleam, 11:122-127
	IV.	The Lotos-Eaters, 14:135-143
	V.	Mariana, 14:162-164
26th.	I.	Stevenson's Markheim, 20-Pt.I:103-129
27th.		Thomas Campbell, *b.* 27 Jl. 1777
	I.	The Soldier's Dream, 10:186-187
	II.	Lord Ullin's Daughter, 10:259-261
	III.	How Delicious Is the Winning, 12:165-166
	IV.	To the Evening Star, 12:47

28th.

ABRAHAM COWLEY, *d.* 28 Jl. 1667

I. A Supplication, 13:59-60

II. On the Death of Mr. William Hervey, 15:80-86

JOHN GRAHAM OF CLAVERHOUSE VISCOUNT DUNDEE, *d.* 28 Jl. 1689

III. Scott's Bonny Dundee, 10:183-186

29th.

DON MARQUIS, *b.* 29 Jl. 1878

I. Chant Royal of the Dejected Dipsomaniac, 9-Pt.I:143

BOOTH TARKINGTON, *b.* 29 Jl. 1869

II. Overwhelming Saturday, 22-Pt.I:101

Knowledge is proud that he has learned so much; Wisdom is humble that he knows no more. Books are not seldom talismans and spells.

—COWPER.

JULY 30TH TO AUGUST 5TH

30th. JOYCE KILMER, *killed in action*, 30 Jl. 1918
I. A Ballad of Three, 10:310
II. Trees, 12:329
III. Noyes's The May-Tree, 12:327

31st. I. Tennyson's Song of the Brook, 14:99-101
II. O That 't Were Possible, 12:185-188
III. Morte d'Arthur, 11:204-215
IV. Sweet and Low, 12:249-250
V. Will, 14:259-260

Ag. 1st I. Tennyson's Rizpah, 10:279-285
II. In the Children's Hospital, 11:310-315
III. Break, Break, Break, 12:320
IV. In the Valley of Cauteretz, 12:321
V. Wages, 12:321-322
VI. Crossing the Bar, 12:324
VII. Flower in the Crannied Wall, 13:280

2nd. I. Browning's Love Among the Ruins, 11:28-31
II. My Star, 12:58-59
III. From Pippa Passes, 12:59
IV. The Boy and the Angel, 11:133-137
V. Epilogue, 15:143-144

3rd. H. C. BUNNER, *b.* 3 Ag. 1855
I. Behold the Deeds! 7-Pt.II:123-125
II. The Love Letters of Smith, 8-Pt.I:89-104

4th. PERCY BYSSHE SHELLEY, *b.* 4 Ag. 1792
I. The Sensitive Plant, 11:54-68
II. To Night, 12:43-44
III. The Indian Serenade, 12:159-160

5th. GUY DE MAUPASSANT, *b.* 5 Ag. 1850
I. The Piece of String, 21-Pt.II:96-106
II. The Necklace, 21-Pt.I:94-106

Plato is never sullen. Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long.

—Lord Macaulay.

August 6th to 12th

6th. Alfred Tennyson, *b.* 6 Ag. 1809
- I. Alfred Tennyson, 17-Pt.I:38-42
- II. Dora, 11:11-17
- III. The Lady of Shalott, 10:73-79

7th. Joseph Rodman Drake, *b.* 7 Ag. 1795
- I. Halleck's Joseph Rodman Drake, 15:104-105
- II. Browning's Prospice, 15:145-146
- III. Pied Piper, 11:163-173
- IV. Meeting at Night, 12:189-190
- V. Parting at Morning, 12:190

8th. Sara Teasdale, *b.* 8 Ag. 1884
- I. Teasdale's Blue Squills, 12:327
- II. The Return, 12:338
- III. Browning's Misconceptions, 12:190-191
- IV. Rabbi Ben Ezra, 14:191-199

9th. John Dryden, *b.* 9 Ag. 1631
- I. Alexander's Feast, 13:63-70
- II. Ah, How Sweet It Is to Love! 12:140-141
- III. Herbert's The Elixir, 15:150-151
- IV. Discipline, 15:151-152
- V. The Pulley, 15:153-154

10th. Witter Bynner, *b.* 10 Ag. 1881
- I. Sentence, 13:295
- II. Browning's Saul, 14:199-221

III. Herrick's To Blossoms, 12:33-34
IV. To Daffodils, 12:34
V. To Violets, 12:35

11th. I. Herrick's to Meadows, 12:35-36
II. Lacrimæ, 15:41-42
III. The Primrose, 12:124
IV. Litany, 15:158-160
V. Lowell's Madonna of the Evening Flowers, 11:319

12th. James Russell Lowell, *d.* 12 Ag. 1891
I. Rhoecus, 11:127-133
II. The Courtin', 11:230-233
III. The Yankee Recruit, 7-Pt.I:52-60

Give us a house furnished with books rather than with furniture. Both if you can, but books at any rate!
—HENRY WARD BEECHER.

AUGUST 13TH TO 19TH

13th. Battle of Blenheim, 13 Ag. 1704
I. Southey's After Blenheim, 10:192-194
II. De Quincey's Going Down with Victory, 4-Pt.II:107-119

14th. JOHN FLETCHER, *d.* 14 Ag. 1785
I. Love's Emblems, 12:29-30
II. Hear, Ye Ladies, 12:132-133
III. Melancholy, 12:278-279
IV. Lodge's Rosalind's Madrigal, 12:83-84
V. Rosalind's Description, 12:84-86

15th. THOMAS DE QUINCEY, *b.* 15 Ag. 1785
I. The Pains of Opium, 4-Pt.II:73-100

16th. BARONESS NAIRNE (Carolina Oliphant), *b.* 16 Ag. 1766
I. The Laird o' Cockpen, 11:251-252
II. The Land o' the Leal, 12:311-312
III. Cather's Grandmither, Think Not I Forget, 14:313

17th. I. Ali Baba and the Forty Robbers, 19-Pt. II:1-58

18th. I. Longfellow's Rain in Summer, 14:96-99
II. Herrick's Corinna's Going a-Maying, 12:30-33
III. Shelley's Ode to the West Wind, 13:129-132

19th. Battle of Otterburn, 19 Ag. 1388
I. The Battle of Otterburn, 10:171-176

Books make up no small part of human happiness.
—FREDERICK THE GREAT (in youth).

My latest passion will be for literature.
—FREDERICK THE GREAT (in old age).

AUGUST 20TH TO 26TH

20th. MARCO BOZZARIS, *fell* 20 Ag. 1823
I. Halleck's Marco Bozzaris, 11:187-191
II. Lowell's Vision of Sir Launfal, 11:107-121

21st. MARY MAPES DODGE, *d.* 21 Ag. 1905
I. Miss Malony on the Chinese Question, 7-Pt.II:20-24
II. Lowell's Letter from a Candidate, 7-Pt.II: 25-28

22nd. Royal Standard Raised at Nottingham, 22 Ag. 1642
I. Browning's Cavalier Tunes, 12:205-208
II. Milton's Il Penseroso, 14:14-19
III. Lycidas, 15:52-58

23rd. EDGAR LEE MASTERS, *b.* 23 Ag. 1869
I. Isaiah Beethoven, 14:308
II. Hardy's She Hears the Storm, 14:312
III. Wheelock's The Unknown Beloved, 10:309

24th. ROBERT HERRICK, *baptized* 24 Ag. 1591
I. To Dianeme, 12:123
II. Upon Julia's Clothes, 12:124
III. To the Virgins, to Make Much of Time, 12:125
IV. Delight in Disorder, 12:125-126
V. To Anthea, 12:126-127
VI. To Daisies, 12:127
VII. The Night-Piece, 12:128

25th. BRET HARTE, *b.* 25 Ag. 1839
I. Plain Language from Truthful James, 11: 234-236
II. The Outcasts of Poker Flat, 20-Pt.I:30-46
III. Ramon, 11:285-288
IV. Her Letter, 8-Pt.I:113-115

26th. I. Holley's An Unmarried Female, 8-Pt.II: 26-36

We are as liable to be corrupted by books as by companions.

—Henry Fielding.

August 27th to September 2nd

27th. I. Scott's Coronach, 15:33-34
II. Lochinvar, 10:36-39
III. A Weary Lot Is Thine, 10:40-41
IV. County Guy, 12:154-155
V. Hail to the Chief, 12:203-204

28th. Leo Tolstoi, *b.* Ag. 1828
I. The Prisoner in the Caucasus, 19-Pt.I: 141-186

29th. Oliver Wendell Holmes, *b.* 29 Ag. 1809;
I. The Ballad of the Oysterman, 7-Pt.I:105-106
II. My Aunt, 7-Pt.I:23-24
III. Foreign Correspondence, 7-Pt.I:77-80
IV. The Chambered Nautilus, 14:108-109
The Royal George lost 29 Ag. 1782
V. Cowper's On the Loss of the Royal George, 10:148-149

30th. I. Scott's Brignall Banks, 10:41-43
II. Hunting Song, 12:230-231
III. Soldier Rest, 12:277-278
IV. Proud Maisie, 10:258
V. Harp of the North, 12:286-287

31st. Théophile Gautier, *b.* 31 Ag. 1811
I. The Mummy's Foot, 19-Pt.I:90-108
S. 1st. Simeon Ford, *b.* 31 Ag. 1855
I. At a Turkish Bath, 9-Pt. II:74-77

II. The Discomforts of Travel, 9-Pt.II:123-127
III. Boyhood in a New England Hotel, 9-Pt. I:123-126

2nd. Austin Dobson, *d.* 2 S. 1921
I. Ballad of Prose and Rhyme, 12:335
II. Carman's Vagabond Song, 12:330
III. Colum's Old Woman of the Roads, 14:311
IV. Peabody's House and the Road, 12:344
V. Daly's Inscription for a Fireplace, 13:294

Old wood best to burn; old wine to drink; old friends to trust; and old authors to read.

—Alonzo of Aragon.

September 3rd to 9th

3rd. Ivan Sergeyevich Turgenieff, *d.* 3 S. 1883
- I. The Song of Triumphant Love, 19-Pt.I: 109-140
- II. Wordsworth's Sonnet Composed Upon Westminster Bridge, Sept. 3, 1802, 13: 211

4th. Sir Richard Grenville, *d.* 4 (?) S. 1591
- I. Tennyson's The Revenge, 10:222-229
- II. Wordsworth's To the Skylark, 12:40-41
- III. On a Picture of Peele Castle, 14:44-47

5th.
- I. Some Messages Received by Teachers in Brooklyn Public Schools, 7-Pt. II:144-147
- II. Carlyle's Labor, 2-Pt.I:138-145

6th.
- I. Wordsworth's Resolution and Independence, 11:48-54
- II. Yarrow Unvisited, 14:53-55
- III. Intimations of Immortality, 13:89-96
- IV. Ode to Duty, 13:96-98
- V. The Small Celandine, 14:112-113

7th.
- I. Milton's Echo, 12:25-26
- II. Sabrina, 12:26-27
- III. The Spirit's Epilogue, 12:27-29
- IV. On Time, 13:52-53
- V. At a Solemn Music, 13:53-54

8th.
- I. Wordsworth's Lucy, 15:114-118
- II. Hart-Leap Well, 10:134-142
  Siegfried Sassoon, *b.* 8 S. 1886
- III. Dreamers, 15:223

9th. Sir Humphrey Gilbert, *drowned* 9 S. 1583
I. Longfellow's Sir Humphrey Gilbert, 10: 160-161
Battle of Flodden Field, 9 S. 1513
II. Elliot's A Lament for Flodden, 10:251-252
III. Wordsworth's Stepping Westward, 14: 158-159
IV. She Was A Phantom of Delight, 14:159-160
V. Scorn Not the Sonnet, 13:175-176

To desire to have many books, and never use them, is like a child that will have a candle burning by him all the while he is sleeping.

—Henry Peacham.

September 10th to 16th

10th.
I. Wordsworth's Nuns Fret Not, 13:175
II. Lines, 14:253-255
III. We Are Seven, 10:252-255

11th.
James Thomson, *b.* 11 S. 1700
I. Rule Britannia, 12:208-209
II. Collins's On the Death of Thomson, 15:59-60
III. Lowell's A Winter Ride, 12:331
IV. MacKaye's The Automobile, 13:290

12th.
Charles Dudley Warner, *b.* 12 S. 1829
I. Plumbers, 8-Pt.I:150-151
II. My Summer in a Garden, 7-Pt.I:61-74
III. How I Killed a Bear, 9-Pt.I:59-70

13th.
General Ambrose Everett Burnside, *d.* 13 S. 1881
I. Lincoln's Letter to Burnside, 5-Pt.I:118
II. Collins's Ode Written in 1745, 15:34
III. The Passions, 13:81-85
IV. Ode to Evening, 13:85-88
V. Dirge in Cymbeline, 15:112-113

14th.
Duke of Wellington, *d.* 14 S. 1852
I. Tennyson's Ode on the Death of the Duke of Wellington, 13:151-161
Dante, *d.* 14 S. 1321
II. Longfellow's Dante and Divina Comedia, 13:239-244
III. Parsons's On a Bust of Dante, 14:152-154

15th. I. Wordsworth's The Solitary Reaper, 14: 160-161
II. Jonson's Hymn to Diana, 12:14
III. Pindaric Ode, 13:37-42
IV. Epitaph, 15:46-47
V. On Elizabeth L. H., 15:47

16th. Alfred Noyes, *b.* 16 S. 1880
I. Old Grey Squirrel, 14:306
John Gay, *baptized* 16 S. 1685
II. Black-Eyed Susan, 10:32-34
Charles Battell Loomis, *b.* 16 S. 1861
III. O-U-G-H, 7-Pt.I:143

It does not matter how many, but how good, books you have.

—Seneca.

September 17th to 23rd

17th.
I. Turner's The Harvest Moon, 13:249
II. Letty's Globe, 13:245-246
III. Mary, A Reminiscence, 13:246-247
IV. Her First-born, 13:247-248
V. The Lattice at Sunrise, 13:248

18th.
Dr. Samuel Johnson, *b.* 18 S. 1709
I. Macaulay's Dr. Samuel Johnson, 2-Pt.II: 30-79

19th.
Hartley Coleridge, *b.* 19 S. 1796
I. Song, 12:166-167
II. Sonnets, 13:227-230
III. S. T. Coleridge's Frost at Midnight, 14: 22-25
IV. Love, 10:44-47
V. France: An Ode, 13:99-103

20th.
William Haines Lytle, *d.* 20 S. 1863
I. Antony to Cleopatra, 14:238-240
II. Hood's The Death Bed, 15:131
III. Autumn, 13:148-150
IV. Ruth, 14:157-158
V. Fair Ines, 12:168-169

21st.
Sir Walter Scott, *d.* 21 S. 1832
I. Sir Walter Scott, 17-Pt.I:65-73
II. The Maid of Neidpath, 10:39-40
III. Pibroch of Donald Dhu, 12:201-203
IV. Wandering Willie's Tale, 20-Pt.II:75-103

22nd.
I. Wordsworth's My Heart Leaps Up, 13: 274
II. Laodamia, 11:143-150
III. There Was a Boy, 14:156-157

23rd. Battle of Monterey, 23 S. 1846
I. Hoffman's Monterey, 10:206-207
II. Lovelace's The Grasshopper, 12:30
III. To Lucasta, 12:129-130
IV. To Althea, 12:130-131
V. To Lucasta, on Going to the Wars, 12:198

The words of the good are like a staff in a slippery place.
—Hindu Saying.

September 24th to 30th

24th. I. Noyes's Creation, 15:204

25th. Felicia Dorothea Hemans, *b.* 25 S. 1793
I. Landing of the Pilgrim Fathers, 10:151-153
II. Poe's Annabel Lee, 10:56-57
III. To Helen, 12:176
IV. The Bells, 12:234-238
V. For Annie, 12:305-308

26th. I. Holmes's Latter-Day Warnings, 7-Pt.I: 34-35
II. Contentment, 7-Pt.I:35-38
III. An Aphorism, 8-Pt.II:44-52
IV. Music-Pounding, 7-Pt.I:80-81

27th. I. Holmes's The Height of the Ridiculous, 8-Pt.I:118-119
II. The Last Leaf, 14:167-168
III. The One-Hoss Shay, 11:236-241

28th. I. Morley's Haunting Beauty of Strychnine, 9-Pt.I:135
II. Guiterman's Strictly Germ-Proof, 7-Pt.I: 141
III. Burgess's Lazy Roof, 9-Pt.I:149
IV. My Feet, 9-Pt.I:149

29th. Émile Zola, *d.* 29 S. 1902
I. The Death of Olivier Bécaille, 21-Pt.I: 53-93

30th. I. Lowell's Without and Within, 8-Pt.II:72-73
II. She Came and Went, 15:134
III. The Sower, 14:144-145
IV. Sonnets, 13:251-253
V. What Rabbi Jehosha Said, 14:282-283

If you are reading a piece of thoroughly good literature, Baron Rothschild may possibly be as well occupied as you —he is certainly not better occupied.

—P. G. Hamerton.

October 1st to 7th

1st. Louis Untermyer, *b.* 1 O. 1885
- I. Only of Thee and Me, 12:339
- II. Morris's October, 14:105-106
- III. Bunner's Candor, 8-Pt.I:11-12

2nd. French Fleet destroyed off Boston, October, 1746
- I. Longfellow's Ballad of the French Fleet, 10:202-204
- II. Mrs. Browning's Sleep, 15:21-23
- III. The Romance of the Swan's Nest, 10:79-83
- IV. A Dead Rose, 12:191-192
- V. A Man's Requirements, 12:192-194

3rd. William Morris, *d.* 3 O. 1896
- I. Summer Dawn, 12:172
- II. The Nymph's Song to Hylas, 12:173-174
- III. The Voice of Toil, 12:290-292
- IV. The Shameful Death, 10:277-279

4th. Henry Carey, *d.* 4 O. 1743
- I. Sally in Our Alley, 12:142-144
- II. Van Dyke's The Proud Lady, 10:296

5th.
- I. Poe's Ulalume, 11:302-306
- II. Arnold's The Last Word, 15:43
- III. A Nameless Epitaph, 15:48
- IV. Thyrsis, 15:86-97
- V. Requiescat, 15:120-121

6th. GEORGE HENRY BOKER, *b.* 6 O. 1823
I. The Black Regiment, 10:207-210
II. Lamb's Letter to Wordsworth, 5-Pt.II: 129-132
III. Letter to Wordsworth, 5-Pt.II:136-143
IV. Letter to Wordsworth, 5-Pt.II:143-145

7th. SIR PHILIP SIDNEY, *d.* 7 O. 1586
I. The Bargain, 12:87
II. Astrophel and Stella, 13:178-180
III. To Sir Philip Sidney's Soul, 13:181
EDGAR ALLAN POE, *d.* 7 O. 1849
IV. The Murders in the Rue Morgue, 19-Pt. I:1-53

A little before you go to sleep read something that is exquisite and worth remembering; and contemplate upon it till you fall asleep.

—Erasmus.

October 8th to 14th

8th.		John Hay, *b.* 8 O. 1838
	I.	Little Breeches, 7-Pt.I:45-47
		Edmund Clarence Stedman, *b.* 8 O. 1833
	II.	The Diamond Wedding, 7-Pt.I:107-114
9th.		S. W. Gillilan, *b.* 9 O. 1869
	I.	Finnigin to Flannigan, 9-Pt.I:92-93
	II.	Dunne's On Expert Testimony, 9-Pt.II: 13-16
	III.	Work and Sport, 9-Pt.II:87-92
	IV.	Avarice and Generosity, 9-Pt.II:144-146
10th.		William H. Seward, *d.* 10 O. 1872
	I.	Lincoln's Letter to Seward, 5-Pt.I:111-112
	II.	Walker's Medicine Show, 18:213
11th.	I.	Keats's To Autumn,13:142-143
	II.	Carew's Epitaph, 15:48
	III.	Disdain Returned, 12:133-134
	IV.	Song, 12:134
	V.	To His Inconstant Mistress, 12:135
12th.		Robert E. Lee, *d.* 12 O. 1870
	I.	Robert E. Lee, 16-Pt.II:62-73
		Dinah Mulock Craik, *d.* 12 O. 1887
	II.	Douglas, Douglas, Tender and True, 12:310-311
13th.		Sir Henry Irving, *d.* 13 O. 1905
	I.	Sir Henry Irving, 17-Pt.H:39-47

14th. Josh Billings (H. W. Shaw), *d.* 14 O. 1885

I. Natral and Unnatral Aristokrats, 7-Pt.I. 48-51

II. To Correspondents, 9-Pt.I:73-74

III. Russell's Origin of the Banjo, 9-Pt.I:79-82

. And when a man is at home and happy with a book, sitting by his fireside, he must be a churl if he does not communicate that happiness. Let him read now and then to his wife and children.

—H. Friswell.

October 15th to 21st

15t	I.	Tennyson's Tears, Idle Tears, 12:272-273
	II.	Shakespeare's Over Hill, Over Dale, 12:19
	III.	Poe's The Assignation, 4-Pt.I:81-101
16th.	I.	Nye's How to Hunt the Fox, 8-Pt.I:70-78
	II.	A Fatal Thirst, 7-Pt. II:148-150
	III.	On Cyclones, 9-Pt.I:83-85
17th.		William Vaughn Moody, *d.* 17 O. 1910]
	I.	Gloucester Moors, 11:320
18th.		Thomas Love Peacock, *b.* 18 O. 1785
	I.	Three Men of Gotham, 12:257-258
	II.	Shakespeare's Silvia, 12:91-92
	III.	O Mistress Mine, 12:92
	IV.	Take, O Take Those Lips Away, 12:93
	V.	Love, 12:93-94
19th.		Leigh Hunt, *b.* 19 O. 1784
	I.	Jenny Kissed Me, 12:158
	II.	Abou Ben Adhem, 11:121-122
		Cornwallis *surrendered at Yorktown*, 19 O. 1781
	III.	Tennyson's England and America in 1782, 12:209-210
20th.	I.	Shakespeare's The Fairy Life, 12:20
	II.	When Icicles Hang by the Wall, 12:22
	III.	Fear No More the Heat o' the Sun, 15:37
	IV.	A Sea Dirge, 15:38

21st. SAMUEL TAYLOR COLERIDGE, *b.* 21 O. 1772
I. Youth and Age, 14:264-265
II. Kubla Khan, 14:80-82
III. Thompson's Arab Love Song, 12:339

I wist all their sport in the Park is but a shadow to that pleasure I find in Plato. Alas! good folk, they never felt what true pleasure meant.

—Roger Ascham.

October 22nd to 28th

22nd.	I.	Shakespeare's Crabbed Age and Youth, 12:94
	II.	On A Day, Alack the Day, 12:95
	III.	Come Away, Come Away, Death, 12:96
	IV.	Rittenhouse's Ghostly Galley, 13:296
	V.	O'Hara's Atropos, 15:199
23rd.	I.	Townsend's Chimmie Fadden Makes Friends, 9-Pt.I:105-109
	II.	Thompkins's Sham, 18:169
24th.	I.	Tarkington's Beauty and the Jacobin, 18:19
25th.		Thomas Babington Macaulay, *b.* 25 O. 1800
	I.	Country Gentlemen, 2-Pt.II:110-119
	II.	Polite Literature, 2-Pt.II:119-132
		Battle of Balaclava, 25 O. 1854
	III.	Tennyson's Charge of the Light Brigade, 10:217-219
	IV.	Tennyson's Charge of the Heavy Brigade, 10-219:222
26th.	I.	Vaughan's Friends Departed, 15:10-11
	II.	Peace, 15:160-161
	III.	The Retreat, 15:161-162
	IV.	The World, 14:245-247
27th.		Theodore Roosevelt, *b.* 27 O. 1858
	I.	Colonel Theodore Roosevelt, 16-Pt.II: 74-94
28th.	I.	Zola's Attack, on the Mill, 20-Pt.I:47-102

I never think of the name of Gutenberg without feelings of veneration and homage.

—G. S. PHILLIPS.

OCTOBER 29TH TO NOVEMBER 4TH

29th.		JOHN KEATS, *b.* 29 O. 1795
	I.	Ode on a Grecian Urn, 13:137-139
	II.	The Eve of St. Agnes, 11:68-83
30th.		ADELAIDE ANNE PROCTER, *b.* 30 O. 1825
	I.	A Doubting Heart, 12:312-313
	II.	Marlowe's Passionate Shepherd, 12:97-98
	III.	Raleigh's Her Reply, 12:98-99
	IV.	The Pilgrimage, 12:314-316
31st.		Hallowe'en
	I.	Burns's Tam O'Shanter, 11:253-260
N. 1st.	I.	Bryant's The Death of the Flowers, 14:118-120
	II.	The Battle-Field, 15:26-28
	III.	The Evening Wind, 12:50-52
	IV.	To a Waterfowl, 13:147-148
2nd.	I.	Arnold's Rugby Chapel, 15:97-104
	II.	Campion's Cherry-Ripe, 12:103
	III.	Follow Your Saint, 12:103-104
	IV.	Vobiscum est Iope, 12:105
3rd.		WILLIAM CULLEN BRYANT, *b.* 3 N. 1794
	I.	The Mosquito, 8-Pt.II:58-61
	II.	To the Fringed Gentian, 14:114-115
	III.	Song of Marion's Men, 10:199-201
	IV.	Forest Hymn, 14:34-38
4th.		EUGENE FIELD, *d.* 4 N. 1895
	I.	Baked Beans and Culture, 9-Pt.I:86-89
	II.	The Little Peach, 8-Pt.I:86
	III.	Dibdin's Ghost, 9-Pt. II:44-46
	IV.	Dutch Lullaby, 12:250-251

To divert myself from a troublesome Fancy 'tis but to run to my books . . . they always receive me with the same kindness.

—MONTAIGNE.

NOVEMBER 5TH TO 11TH

5th.	I.	Lowell's What Mr. Robinson Thinks, 7-Pt. I:115-117
	II.	Field's The Truth About Horace, 9-Pt.I: 17-18
	III.	The Cyclopeedy, 9-Pt.I:127-134
6th.		HOLMAN F. DAY, *b.* 6 N. 1865
	I.	Tale of the Kennebec Mariner, 9-Pt.II: 10-12
	II.	Grampy Sings a Song, 9-Pt. II:64-66
	III.	Cure for Homesickness, 9-Pt.II:129-130
	IV.	The Night After Christmas (Anonymous), 9-Pt.I:75-76
7th.	I.	Gibson's The Fear, 15:216
	II.	Back, 15:216
	III.	The Return, 15:217
8th.		JOHN MILTON, *d.* 8 N. 1674
	I.	Sonnets, 13:198-205
	II.	L'Allegro, 14:9-14
	III.	On Milton by Dryden, 13:272
9th.	I.	Lincoln's Letter to Astor, Roosevelt, and Sands, 9 N. 1863, 5-Pt.I:119
	II.	Arnold's Saint Brandan, 11:137-140
	III.	Longing, 12:188-189
	IV.	Sonnets, 13:253-256
10th.		HENRY VAN DYKE, *b.* 10 N. 1852
	I.	Salute to the Trees, 14:290

II. The Standard Bearer, 10:307
VACHEL LINDSAY, *b.* 10 N. 1879
III. Abraham Lincoln Walks at Midnight, 14: 298

11th. Armistice Day, 11 N. 1918
I. Wharton's The Young Dead, 15:213
II. Meynell's Dead Harvest, 14:292
III. Tennyson's Locksley Hall, 14:223-238

We have known Book-love to be independent of the author and lurk in a few charmed words traced upon the title-page by a once familiar hand.

—ANONYMOUS.

NOVEMBER 12TH TO 18TH

12th.		RICHARD BAXTER, *b.* 12 N. 1615
	I.	A Hymn of Trust, 15:164-165
	II.	Arnold's The Future, 14:275-278
	III.	Palladium, 14:278-279
	IV.	The Forsaken Merman, 11:291-296
13th.		ROBERT LOUIS STEVENSON, *b.* 13 N. 1850
	I.	Robert Louis Stevenson, 17-Pt.I:133-146
	II.	Foreign Lands, 12:248-249
	III.	Requiem, 15:142
14th.		BOOKER T. WASHINGTON, *d.* 14 N. 1915
	I.	Booker T. Washington, 17-Pt.I:172-190
15th.		WILLIAM COWPER, *b.*15 N. 1731
	I.	To Mary, 12:243-245
	II.	Boadicea, 10:181-182
	III.	Verses, 14:221-223
	IV.	Diverting History of John Gilpin, 11:241-251
16th.	I.	Cone's Ride to the Lady, 10:311
	II.	Hewlett's Soldier, Soldier, 15:212
17th.		Lucknow relieved by Campbell, 17 N. 1857
	I.	Robert Lowell's The Relief of Lucknow, 11:184-187
	II.	Roberts's The Maid, 10:305
18th.	I.	Joseph Conrad, 17-Pt.I:147-166

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.

—Lord Bacon.

November 19th to 25th

19th. I. Lincoln's Gettysburg Address, 5-Pt.I:107-108

20th. Thomas Chatterton, *b.* 20 N. 1752

I. Minstrel's Song, 15:40-41

Charles Graham Halpine, *b.* 20 N. 1829

II. Irish Astronomy, 8-Pt.II:79-80

III. Davis's The First Piano in a Mining-Camp, 9-Pt.I:34-44

IV. Dunne's On Gold-Seeking, 9-Pt.I:99-102

21st. Voltaire, *b.* 21 N. 1694

I. Jeannot and Colin, 22-Pt.I:1-16

Bryan Waller Procter (Barry Cornwall), *b.* 21 N. 1787

II. The Sea, 12:72-73

III. The Poet's Song to His Wife, 12:242-243

IV. A Petition to Time, 12:252

22nd. St. Cecilia's Day, Nov. 22nd.

I. Dryden's Song for St. Cecilia's Day, 13:61-63

II. O May I Join the Choir Invisible, 15:185-186

Jack London, *d.* 22 N. 1916

III. Jan the Unrepentant, 22-Pt.II:136

23rd. I. Carryl's The Walloping Window-Blind, 9-Pt.II:35-36

II. Marble's The Hoosier and the Salt-pile, 8-Pt.II:62-67

24th. I. Arnold's Growing Old, 14:281-282
II. Lyly's Spring's Welcome, 12:15
III. Cupid and Campaspe, 12:86
IV. Lindsay's Auld Robin Gray, 10:30-32

25th. I. Irving's The Devil and Tom Walker, 3-Pt. II:37-57

Montaigne with his sheepskin blistered,
And Howell the worse for wear,
And the worm-drilled Jesuit's Horace,
And the little old cropped Molière—
And the Burton I bought for a florin,
And the Rabelais foxed and flea'd—
For the others I never have opened,
But those are the ones I read.

—Austin Dobson.

November 26th to December 2nd

26th. Coventry Patmore, *d.* 26 N. 1896
I. To the Unknown Eros, 13:169-171
II. The Toys, 15:140-141
III. Lamb's The Old Familiar Faces, 15:73-74
IV. Hester, 15:75-76

27th. I. Wordsworth's Influence of Natural Objects, 14:251-253
Ridgeley Torrence, *b.* 27 N. 1875
II. Torrence's Evensong, 12:346
III. Burt's Resurgam, 13:292

28th. William Blake, *b.* 28 N. 1757
I. The Tiger, 12:42-43
II. Piping Down the Valleys, 12:246
III. The Golden Door, 15:172
Washington Irving, *d.* 28 N. 1859
IV. Rip Van Winkle, 19-Pt. II:71-95

29th. Louisa May Alcott, *b.* 29 N. 1832
I. Street Scenes in Washington, 8-Pt.II:74-76
John G. Neihardt, *married* 29 N. 1908
II. Envoi, 15:200
III. Thos. Waller's Go, Lovely Rose, 12:136-137
IV. Dargan's There's Rosemary, 13:287

30th. SAMUEL LANGHORNE CLEMENS (Mark Twain), *b.* 30 N. 1835
I. Colonel Mulberry Sellers, 7-Pt.II:31-40
II. The Notorious Jumping Frog, 7-Pt.I:122-131

D. 1st. I. Keats's In a Drear-Nighted December, 12:268
II. Gray's Progress of Poesy, 13:76-80
III. Doyle's Private of the Buffs, 11:284-285

2nd. I. Lowell's The First Snow-Fall, 15:135-136
II. Daniel's Love is a Sickness 12:108
III. Delia, 13:181-182
IV. Darley's Song, 12:170-171

When evening has arrived, I return home, and go into my study. . . . For hours together, the miseries of life no longer annoy me; I forget every vexation; I do not fear poverty; for I have altogether transferred myself to those with whom I hold converse.

—MACHIAVELLI.

DECEMBER 3RD TO 9TH

3rd. GEORGE B. MCCLELLAN, *b.* 3 D. 1826
I. Lincoln's Letter to McClellan, 5-Pt.I: 109-110
Battle of Hohenlinden, 3 D. 1800
II. Campbell's Hohenlinden, 10:188-189
ROBERT LOUIS STEVENSON, *d.* 3 D. 1894
III. Providence and the Guitar, 19-Pt.II:96-138

4th. I. Sudermann's The Gooseherd, 20-Pt.II: 62-74

5th. CHRISTINA GEORGINA ROSSETTI, *b.* 5 D. 1830
I. One Certainty, 13:265
II. Up-Hill, 12:322-323
III. Hayne's In Harbor, 15:142-143
IV. Between the Sunken Sun and the New Moon, 13:265-266
V. Goldsmith's When Lovely Woman Stoops to Folly, 13:273

6th. R. H. BARHAM, *b.* 6 D. 1788
I. The Jackdaw of Rheims, 11:173-179

7th. CALE YOUNG RICE *b.* 7 D. 1872
I. Chant of the Colorado, 14:291
ALLAN CUNNINGHAM, *b.* 7 D. 1784
II. A Wet Sheet and a Flowing Sea, 12:73-74

III. Hame, Hame, Hame, 12:309-310
IV. Bailey's After the Funeral, 8-Pt.I:42-44
V. What He Wanted It For, 9-Pt.I:90-91

8th. I. A Visit to Brigham Young, 9-Pt.I:47-52

9th. STEPHEN PHILLIPS, *d.* 9 D. 1915
I. Harold before Senlac, 14:315

This habit of reading, I make bold to tell you, is your pass to the greatest, the purest, and the most perfect pleasures that God has prepared for his creatures. . . . It lasts when all other pleasures fade.

—TROLLOPE.

DECEMBER 10TH TO 16TH

10th. EMILY DICKINSON, *b.* 10 D. 1830
- I. Our Share of Night to Bear, 13:282
- II. Heart, We Will Forget Him, 13:282
- III. Ruskin's Mountain Glory, 1-Pt.II:59-69

11th. I. Webster's Reply to Hayne, 6-Pt.I:63-105

12th.
- I. Herford's Gold, 9-Pt.II:9
- II. Child's Natural History, 9-Pt.II:37-39
- III. Metaphysics, 9-Pt.II:128
- IV. The End of the World, 9-Pt.I:120-122

13th. WILLIAM DRUMMOND, *b.* 13 D. 1585
- I. Invocation, 12:24-25
- II. "I Know That All Beneath the Moon Decays," 13:196-197
- III. For the Baptist, 13:197
- IV. To His Lute, 13:198
- V. Browne's The Siren's Song, 12:23
- VI. A Welcome, 12:111-112
- VII. My Choice, 12:112-113

14th. CHARLES WOLFE, *b.* 14 D. 1791
- I. The Burial of Sir John Moore, 15:31-33
- II. Clough's In a Lecture-Room, 14:272
- III. Qua Cursum Ventus, 12:317-318
- IV. Davis's Souls, 14:317

15th. I. Mrs. Browning's Sonnets from the Portuguese, 13:232-239

16th. GEORGE SANTAYANA, *b.* 16 D. 1863

I. "As in the Midst of Battle There Is Room," 13:287

II. MacMillan's Shadowed Star, 18:273

When there is no recreation or business for thee abroad, thou may'st have a company of honest old fellows in their leathern jackets in thy study which will find thee excellent divertissement at home.

—Thomas Fuller.

December 17th to 23rd

17th. John Greenleaf Whittier, *b.* 17 D. 1807
- I. Amy Wentworth, 10:53-56
- II. The Barefoot Boy, 14:169-172
- III. My Psalm, 15:189-191
- IV. The Eternal Goodness, 15:192-196
- V. Telling the Bees, 11:308-310

18th. Philip Freneau, *d.* 18 D. 1832
- I. The Wild Honeysuckle, 14:113-114
  L. G. C. A. Chatrian, *b.* 18 D. 1826
- II. The Comet, 20-Pt.II:104-114

19th. Bayard Taylor, *d.* 19 D. 1878
- I. Palabras Grandiosas, 9-Pt.I:58
- II. Bedouin Love-Song, 12:174-175
- III. The Song of the Camp, 11:288-290
- IV. W. B. Scott's Glenkindie, 10:48-51

20th.
- I. Ford's The Society Reporter's Christmas, 8-Pt.I:57-65
- II. The Dying Gag, 9-Pt.II:119-122

21st. Giovanni Boccaccio, *d.* 21 D. 1375
- I. The Falcon, 20-Pt.II:1-11

22nd. Edwin Arlington Robinson, *b.* 22 D. 1869
- I. Miniver Cheevy, 7-Pt.I:147
- II. Vickery's Mountain, 14:303
- III. Richard Cory, 14:309

23rd. MICHAEL DRAYTON, *d.* 23 D. 1631
I. Idea, 13:182
II. Agincourt, 10:176-181
III. Stevenson's The Whaups, 12:70
IV. Youth and Love, 12:231

Life being very short, and the quiet hours of it few, we ought to waste none of them in reading valueless books; and valuable books should, in a civilized country, be within the reach of every one.

—JOHN RUSKIN.

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	II.	Rossetti's My Sister's Sleep, 15:137-139
		MATTHEW ARNOLD, *b.* 24 D. 1822
	III.	Dover Beach, 14:279-280
	IV.	Philomela, 12:56-57
25th.	I.	Milton's Ode on The Morning of Christ's Nativity, 13:42-43
	II.	Thackeray's The Mahogany Tree, 12:252-254
	III.	Thackeray's The End of the Play, 14:283-286
	IV.	Domett's A Christmas Hymn, 15:178-179
26th.		THOMAS GRAY, *b.* 26 D. 1716
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	II.	Ode to Adversity, 13:70-72
	III.	Ode on a Distant Prospect of Eton College 13:72-76
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	III.	Detached Thoughts on Books and Reading, 5-Pt.II:70-79
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29th. JOHN VANCE CHENEY, *b.* 29 D. 1848
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II. Emerson's Terminus, 14:267-268
III. Clough's Say Not the Struggle Nought Availeth, 14:272-273
IV. James Aldrich's A Death-Bed, 15:136-137

30th. RUDYARD KIPLING, *b.* 30 D. 1865
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